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From Canada!!!  
**John Vernon**  
From England!!!  
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ROBERT LOUIS STEVENSON'S

MASTERPIECE  
OF TERROR!



**PSYCHOTRONIC™  
NUMBER FIFTEEN  
SPRING 1993**

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**A**NTONIO FARGAS, an actor known to millions as Huggy Bear, is such a good actor that many people thought he really was a pimp, a junkie, or a streetwise informant for STARKY AND HUTCH. A serious actor with a Caribbean background, Fargas started in underground NYC movies and later stole scenes in many black action hits from SHAFT to FOXY BROWN. We received two different interviews with him (which have been combined). Anthony Petkovich and Derek Johnson in California provided the bulk of the interview, but Chris Davidson (in Stamford, CT) talked to Fargas (and sent in his interview) first.

**J**OHNN VERNON was the Dean in ANIMAL HOUSE and remains a favorite bad guy with a distinct deep voice in countless exploitation movies. He was in classics like POINT BLANK, DIRTY HARRY and the scandalous SWEET MOVIE. Vernon is also a major TV star in his native Canada, where he was WOJECK, the original crusading coroner in a show that QUINCY later copied. Like Fargas, he's a serious actor who can be very funny. Canadian Ian Johnston also interviewed Russ Tamblyn (PV# 8) and Roberts Blossom (PV #14).

**H**ARRISON MARKS was the Irving Klaw of England, providing "the kind of pictures men like" in the 50s. Marks was frequently busted for taking and selling (airbrushed) nude photos of women. He also made many mail order nudie shorts, worked on PEEPING TOM and directed 5 features. His popular NAKED AS NATURE INTENDED starred his main model, the gorgeous Pamela Green. London's Marc Isted also did the incredible Tura Satana interview (PV #12) and he and Bal Croce contributed to our A. C. Stephens interview (PV #8).

**P**ETER JACKSON, a clever young guy from New Zealand, has only made three features, but all of them are unique and controversial cult hits. BAD TASTE was followed by (MEET) THE FEEBLES, a hilarious, sick feature with an all puppet cast. The recent gore comedy DEAD ALIVE (BRAIN DEAD) enjoyed an unrated U.S. theatrical release. Edouard Dauphin was the "Drive In Saturday" movie reviewer for the original Detroit-based Creem magazine and he did the Robert Wise interview back in PV #2.

**Y**es, it's true, we have moved. The NEW ADDRESS for all PSYCHOTRONIC mail is 3309 Rt. 97, Narrowsburg, New York, 12754 - 6126. The NEW PHONE number is (914) 252-6803 and we now have a permanent FAX: (914) 252-3905. We closed the PSYCHOTRONIC store after the holidays. Mia and I will miss meeting so many people there, but we can now offer good stuff to more of you through the mail. See pg. 21 for more info.



CHARLES *Starring* BORIS  
LAUGHTON · KARLOFF  
SALLY FORREST · RICHARD STAPLEY



**F**red Brockman (from Cincinnati) helped get this magazine started and has been almost totally responsible for the great covers and layout of each issue (which, up to #13, were assembled in his Hoboken home). Fred opened Snack Time studio in Hoboken last year and soon ran out of any spare time. He has recently recorded and/or produced many bands (including Yo La Tengo, Mosquito, Lovechild, Sleepyhead and Mothra.) His maximum input will be missed, but he did this cover and another friend will be the new art director. This issue was co-designed by Akira Fitton. I've known Akira since the early 80s when the PSYCHOTRONIC TV guide was published every week (!). He and Fred both worked on that project too. Akira used to devise ad campaigns for exploitation movies!

**V**ideo Vault, a frequent advertiser, was closed briefly because of I.R.S. hassles, but they're back. Marshall Discount Video, a company I recommended in the past, has gone out of business. And speaking of out of business, Gorezone, which I wrote for awhile before starting PSYCHOTRONIC, has ceased publication. Fangoria (now in its 14th year) is still around. The big news around here, though, is that my publisher (Pharos) no longer exists! Some greedy corporate raiders bought the company for The World Almanac, and promptly closed it down. Pharos had just started production on the new PSYCHOTRONIC book and the cover was done. We hope to announce a new publisher and pub date for the book (tentatively called The Psychotronic Guide To Video And Film) soon. The 1994 PSYCHOTRONIC calendar will now be published by St. Martins.

**H**ey you video companies out there! Send review tapes! These companies have been the best for sending tapes: Something Weird is the best company for old "adults only" features. David Freidman, Frank Henenlotter and Johnny Legend are all presenting series of videos for the company. Video Search Of Miami is busy subtitling an incredible number of rare foreign language tapes into English. Sinister Cinema has many older PSYCHOTRONIC tapes and is branching out to offer Spaghetti westerns. All three companies have extensive, always growing catalogs. Also thanks to Fox Lorber, Rhino, Raedon/PM, Cinema Home/Tempe and AIP.

**S**eeing the 42nd St marquees for the filming of LAST ACTION HERO was a jolt. They mixed real (CAMP ON BLOOD ISLAND, SCREAMING MIMI, CURSE OF THE DEMON) with made-up (HEAD CRUSHER, SEX AND BLOOD, and BLOOD, BLOOD, BLOOD!) titles. The posters were all for Troma movies! Receiving U.S. Mail has gotten more fun lately - because of the stamps. Besides (young) Elvis you can buy REAR WINDOW star Grace Kelly, The Year Of The Rooster (with Chinese characters), stamps with pink flamingos (what's going on here!?) and a great series of 30s Flash Gordon style space ships! And Robert DeNiro is going to play the Frankenstein monster!?

## PSYCHOTRONIC™ NUMBER FIFTEEN SPRING 1993

**THANKS TO:** Antonio Fargas, John Vernon, Harrison Marks, Peter Jackson, Eric Caiden, Larry Cohn, Frank Henenlotter, Mike Mayo (Roanoke Times), St. Martins Books, McFarland Books, Barry Monash, Steve Kramer, Randy Johnston (Film Experience), Keith Cornell, Mitch O'Connell and Chris and Debby.

**DEDICATED TO:** America's surviving Drive-ins

**COVER:** Angela Mao in DEEP THRUST THE HAND OF DEATH (AIP)

**BAND death tolls.** These are some of the groups who have lost 2 or more members. Readers will undoubtedly think of some more.

4 - Barkays.

3 - Byrds, Grateful Dead, New York Dolls, Lynyrd Skynyrd, Temptations.

2 - Allman Brothers, Badfinger, The Beatles, Bob Marley And The Wailers, Bobby Fuller Four, Butterfield Blues Band, Canned Heat, The Dominoes, Elvis, Scotty and Bill, Fairport Convention, Mar-Keys, Marshall Tucker Band, Platters, Pretenders, The Rock 'n' Roll Trio, Rolling Stones, The Stooges, The Teenagers, T. Rex., Gene Vincent And The Blue Caps.

J.D.K.

# Psychotronic MAIL

## PAPA

I've been on a quest for years now to locate as many versions of "Surfin' Bird" as possible. I never realized its true cult status in the underground until I noticed all the letters in your magazine. Seeing the great Paul Reubens sing it as Pee Wee Herman in *BACK TO THE BEACH* certainly didn't hurt the fact either. - **Dan E. Eldridge Jr. (Pittsburgh).**

On Valentine's Day, the Rivingtons (three of them anyway) were lip-synching "Papa Oom Mow Mow" to a sparsely populated sub-Dick Clark dancefloor on *Dancin' To The Oldies* (Nostalgia Channel). The hostess, the original MTV jock with the badly permed hair asked Rocky what "Papa" was about. He described a guy standing outside a high school and trying to get himself noticed. The hostess then started treating him like he was nuts and tried to get on with the show. Fortunately, Rocky grabbed the mike and began to sing "Mama Oom Mow Mow," live and acapella! The strangely dressed singles' bar dancers went nuts! Most uplifting - **Richard Henderson (L.A.)**

I was once in a band called Shakin' Stevens and The Sunsets and we did "Surfin Bird/The Bird's The Word" live at Swindon Polytechnic (kind of a high school) circa 1974 with the bass player on lead vocals. It got dropped because Stevens didn't like other guys singing lead and the song was too much for him. - **Paul Barrett (Penarth, South Glamorgan, Wales.)**

A pal from Costa Rica played me a tape by a group from Spain called El Hombres G (The G Men). They're a mass appeal teen band, but during one of their upbeat numbers, they kick into a guitar solo while a bass voice Papa Oom Mow Mows! Papa unites the world in a way that Live Aid and "We Are The World" can only dream of - **Keith Bearden (Seattle).**

As an Easterner who went to college in Ohio and married a Cleveland, I admire the high regard that average Ohioans hold for Fritz The Night Owl, Ghoulardi and The Ghoul. Chiller Theater never had it so good! I've also learned a foolproof way to judge the character of an Ohioan: query him/her about the above mentioned folks, as well as Big Chuck and Houlihan/Little John and Jungle Larry. If you get a blank stare or a disdainful response in return, that person's not

worth your time! - **Peter R. Terhune (Somerville, MA).** *These TV celebs were all based in Cleveland except for Fritz (Columbus).*

## BRAD DOURIF

Although Brad Dourif was dispensed with early on in *HIDDEN AGENDA*, this conspiracy theory political thriller is itself noteworthy. Dourif can feel proud to be involved in a film by one of England's bravest filmmakers, Ken Loach. *HIDDEN AGENDA* also boasts a fine commanding performance by Brian Cox, the man who WAS Hannibal Lecter in *MANHUNTER*. - **Gary Pye (Walmley, Sutton Coldfield, W. Midlands, England).**

A friend and I sometimes pick up a video and go, "Brad Fuckin Dourif's in it?!" Terrific actor, great interview! - **Gerard Ashworth (Queenscliff, NSW, Australia).**



Brad Dourif in *THE HORSEPLAYER*

Excellent idea to interview Dourif - a very underrated figure. - **Tony Williams (Ass. Prof. Film Studies, Southern Ill. U. at Carbondale).**

I've only become a Brad Dourif fan fairly recently (since seeing *SONNY BOY*), but I've enjoyed him in everything I've seen. However, I still don't know whether I'd be able to sit through any of the *CHILD'S PLAY* movies. Incidentally, you refer to Dourif as "our second Oscar nominee interview (after Susan Tyrrell)," but Russ Tamblyn (PV #8) was also nominated. - **Erich Mees (Dunwoody, GA).**

*GUYANA TRAGEDY* (VC2) has been out on video for a while. - **Robert Plante (Schenectady, NY)**

## SPOOK SHOWS

Jim Ridenour's "Spook Show Racket" was an amazing piece. Excavating stuff like this is a major archeo-aesthetic dig and nobody else

is doing anything like it. Everyone involved in getting this article out deserves a round. - **Gene Sculatti (Billboard magazine, L.A.).** *For still more see our followup on spook show hustler Donn Davison on pg. 42.*

This Jim Ridenour has a strange mixture of a little self deprecation and lots of audience contempt. Well, maybe not strange, but his was not a career I'd feel esp. proud of. I did like the line about "East Awful." I was about to mention the

co-writer credit typo (MJM?), when I glanced back at pg. 2 and saw: "Proof Reeding." OKAY I GIVE UP! I'll never bother to complain again about typos. - **Hugh Shelton**

Phillip Morris was also a TV horror host as Dr. Evil, in Charlotte, NC, and is now a licensed distributor for the Batman costumes. J. G. (Pat) Patterson's film DR. GORE was partly shot around Charlotte. - **Glenn Hinceman (Fort Mill, South Carolina).**

A live spook show was an added attraction to TWO ON A GUILLOTINE in NYC movies houses in 1966. The show starred "Dr. Guillotine" and featured the decapitation of an audience member and a lot of bad jokes ("Who were you expecting, Ringo Starr?"). - **Gary Weintraub (NYC).**

I loved the article on Spook Shows. I still have a copy of the ad on pg. 36 that I cut from a newspaper in the early 60s. I desperately wanted to go see "Prof. Zomby," but my parents wouldn't take me. Guess they were right. - **Chet Williamson (Elizabethtown, PA).**

I recall as a child in the early 60s going to a movie with my sister and her friends. I vaguely remember females on screen being terrorized by a mad scientist and his monster minions. At the appropriate moment, the costumed characters came out from behind the screen and made their way up the aisles. The scientist flipped an ordinary flashlight off and on. Most of the theater's patrons fled screaming into the lobby, me included. I now wonder if this was MONSTERS CRASH PAJAMA PARTY. Thanks for dredging up this memory from the darkened recesses of my mind. - **Stephen Bragg (Huntsville, Alabama).**

### ROBERTS BLOSSOM

I wondered how the hell you could do an entire interview with "the guy from DERANGED," but his filmography listed a fistful of 70s movies I enjoyed., and I immediately knew which characters he'd played. CITIZENS BAND: "And the dog dies!" and CLOSE ENCOUNTERS: "I seen Bigfoot once." - **Hugh Shelton**

Roberts Blossom's presence made HOME ALONE and DOC HOLLYWOOD tolerable for me. - **Erich Mees.** DERANGED is finally being officially released on tape (uncut) by Moore Video (see ad).

### TIMOTHY FARRELL

I'd like to know what movie they were filming on pg. 23. - **Hugh Shelton.** That's from PIN DOWN GIRL and the blonde on the rear hood is the fabulous Peaches Page.

I loved Drew Friedman's portrait of Timothy Farrell. I think I'd enjoy more covers by Friedman in the future, but then, I wouldn't want to do away completely with using classic movie poster images on the covers. - **Erich Mees.**

The original title for PLAN NINE was "Grave Robbers From Outer Space," not "Graveyard From Outer Space" - **Mike Deckinger (San Francisco)** This and other stupid factual errors (Ed Wood was not in VIOLENT YEARS!) were my fault and not Rudolph Grey's. Rudolph also doesn't think UNTAMED WOMEN is "incredible." He says "wretched

might be a better word."

I can understand you wanting to add information on my father's political career, but the last paragraph of the article is incorrect. Other than that, I thought Rudolph's intensive research paid off with his well written article about and tribute to my dad! Thanks very much for printing it! - **Timmie Sperl (L.A.)** Rudolph Grey would like everyone to know that I added the ending about Farrell's felony conviction to his interview, not him. I got the info from Variety. The L.A. Times added - "In his own defense, Sperl (Farrell) contended that his indictment was politically motivated and that members of his staff were coerced into testifying against him. His attorney, Paul Caruso, charged that people in Sperl's office wanted the marshall job." Meanwhile, we hear that Rudolph's Ed Wood book (PV #12) was optioned by Tim Burton and the makers of the planned Ed Wood movie. Martin Landau is going to play Bela Lugosi!

### OTHER INTERVIEWS

It seemed odd to me that the Jack Hill filmography included films featuring footage from THE TERROR. I've never seen a

D. W. Griffith filmography which listed all the movies containing footage from ONE MILLION B. C. (it would be a great list to see, I admit, but I think you get the point). By the way, DEATHSTALKER II, and, as you pointed out in your review, SILENT NIGHT, DEADLY NIGHT III also include TERROR footage. The "revised" version of THE TERROR is called THE HAUNTING (sound familiar?). - **Bob Sheridan (Culver City, CA).**

Wanting to make a point, but not "hit" Niciphor, David Carradine jumped in the back seat of the car, leaned over and put his fist into the windshield. I was in the back seat also. - **Gary Graver (Zagreb, Croatia - !)**

The great Wings Hauser (PV # 3) is now appearing on ROSEANNE as a member of Dan O'Connor's poker circle. I expected him to get into an argument with Dan (John Goodman)

and pull out a pistol, but Wings only sat there, speaking a word or two, studying his cards and looking intelligently ferocious. - **Jeffrey P. Zaleski (Kirkus Review, NYC).** Yes, Hauser is a semi-regular on that very popular show, because the stars are fans of his.

The Zalman King interview states that Edward G. Robinson's last role was in NEITHER BY DAY OR NIGHT, yet several sources (including the PSYCHOTRONIC ENCYCLOPEDIA) list SOYLENT GREEN as his last. - **Steven Knight (L.A.).** SOYLENT was Robinson's last acting role.

Inspired by the Jose Mojica Marins article in PV #5, I bought a copy of ESDTA NOITE ENCARNERE NO TU CADAVRE from Video Search of Miami. My reaction was "Wow!" This is something all PSYCHOTRONIC film fans should see. The "hell" sequence was unbelievable. - **Joey Anstett (Gaithersburg, MD).** Several sources have announced English subtitled (!) Marins tapes. We'll keep you posted.

Did any of you catch the Julie Adams interview in a recent issue of Film Fax and think it looked familiar? It was basically the interview from PV #5, which I edited and



Wings Hauser in DEADLY FORCE

provided questions and info for. Other interviews in Fax were originally from *Midnight Marquee* and other zines. I like Film Fax, but they should stop reprinting articles - and not even giving credit to the sources!

## REVIEWS

The Ladybirds (from *WILD WILD WORLD OF JAYNE MANSFIELD*) once guest starred and sang on *PETTICOAT JUNCTION*. I remember that they were very clean cut, Gidgetty All-American Girl types. When I later learned that they'd gone topless I was quite scandalized. - **Michael Will (Montreal, Quebec)**.

As you wrote, *LUCKY GHOST* was more than probably a follow-up to *MR. WASHINGTON GOES TO TOWN*, but you forget to mention another film in the same series. The more famous *PROFESSOR CREEPS*, directed in 1940 by William "One-shot" Beaudine, with the same principals (Mantan Moreland, E. for Fournery- E. Miller and Florence O'Brien) as the same characters. Your notice about *THE DEVIL'S MESSENGER* seems to assume that Lon Chaney's scenes were added to a pre-existing Swedish TV series. Lon Chaney was in Sweden and hosted the entire series. The "sale" title of the series was *13 DEMON STREET* and apparently 13 segments were filmed. You are right about the different running times of *THE HANDS OF ORLAC/LES MAINS d'ORLAC*. The rumor about two different casts seems utterly inaccurate, as I have the French version (with Christopher Lee speaking in French - very fluently) and all of the British actors are in this version, including Donald Wolfitt as Prof. Volcheff. - **Jean-Claude Michel (Saint-Ouen, France)** Moreland and Miller also co-starred in *MANTAN RUNS FOR MAYOR*, *SHE'S TOO MEAN FOR ME*, *HARLEM ON THE PRAIRIE* and *RETURN OF MANDY'S HUSBAND* together.

K. Gordon Murray had yet another violent, sex, swamp opus called *FUGITIVE KILLER*. - **Fred Olen Ray**. The *SHANTY TRAMP* song and radio ad are available on the "Teenage Riot" LP from Norton.

What a sleeazey piece o' work that flick is! - **Brian D. Horowitz (Silver Spring, MD)**. *SHANTY TRAMP* was distributed by Murray's *Trans-International*, then *Kroger Babb (KNB)*, then *Jerry Gross (Cinematone)*, so it was in circulation for years. The tape is from *Something Weird* (as are *SIN SYNDICATE*, *PASSION IN THE SUN* and *ON HER BED OF ROSES*, all reviewed last issue).

I'm glad that you appreciated Traci Lords acting in *A TIME TO DIE*. I know from being in, on and around *NOT OF THIS EARTH* that she was thoroughly professional, but TTD proves that she's got real talent. It also struck me that Jeff Conaway should brush up on his English accent and guitar playing - he's obviously ready to do the title role in *THE KEITH RICHARD(S) STORY*. - **Bob Sheridan (Culver City, CA)**.

The leader of *THE BLACK GESTAPO* is none other than Charles Robinson of *NIGHT COURT* fame. - **Devin Zelazny (Sante Fe, New Mexico)**. Robinson, from Houston was once with *Archie Bell And The Drells*, so he can probably dance as good as he can walk. He also had a role in *SUGAR HILL*

(74). He's Mac Robinson, the court clerk on *NIGHT COURT*.

I was shocked that you didn't realize what a mondo movie *MONDO HOLLYWOOD* is. In Ed Sanders' book "The Family," it states that the film features both hairstylist Jay Sebring (killed with Sharon Tate in '69) and Bobby Beausoleil, a Manson family member. Sebring also appears (uncredited) in the *BATMAN* episodes "Cat's Meow/Bat's Kow Tow," playing a hairstylist named Mr. Oceanbring. - **Dennis Reiter (Belvidere, IL)**.

As usual, *PSYCHOTRONIC* remains the best thing printed on paper in the US (besides money), "but," the director of *NAKED OBSESSION* is Dan Golden (not Goldberg) and he didn't make *NO NUKES*. - **Fred Olen Ray**. The stripper that teaches William Katt about Oxygen deprivation is not black, She's blonde Maria Ford. - **Scott Wilkerson (Princeton, Indiana)** Ford, a regular in Roger Corman productions since *DANCE OF THE DAMNED*, can also be seen in tapes like *DEATHSTALKER IV* and *STRIPPED TO KILL II*.

Scott Spiegel directed *THE NUTTY NUT*, not Josh Becker (*LUNATICS...*) Spiegel got fired and replaced by Adam Rifkin, who also got fired. - **Spence (Psychotic Reaction Magazine, Birmingham, England)**.



Pat Barrington in *THE AGONY OF LOVE*

Is Pat Barrington (*ON HER BED OF ROSES*), the same Pat Barrington from *ORGY OF THE DEAD* (and *MONDO TOPLESS*)? - **Brad Westwood (Aurora, Ill)**. Yes, Barrington (or Barringer) was also in *MANTIS IN LACE*, *SISTERS IN LEATHER*, *THE AGONY OF LOVE* and other 60s movies.

*MANIAC WARRIORS* was originally on Canadian pay TV in 89 as *EMPIRE OF THE ASH II*. *NO JUSTICE* was filmed in Tennessee (not Georgia) and is available in Europe. Director Richard Martin has a new feature called *DEMENTED* featuring Angela Bowie (!) and Michelle Bauer.

The "Chiller Theatre" opening in my documentary *FLYING SAUCERS OVER HOLLYWOOD* is, alas, not the original, but its colorful successor. The b&w original (I tried my damndest to get ahold of it) was a

series of shots from *PLAN 9, KILLERS FROM SPACE, THE CYCLOPS...*, all edited to some great hokey horror muzak. - **Mark Patrick Carducci (Hollywood)**.

It's funny that you should suggest a double billing of *GIMME SHELTER* and *NIGHT OF THE LIVING DEAD*, since I saw this very pairing back around 1970! It was at the Studio One Theatre (formally The Arcade) in Lynbrook. This was not a midnight show, but a standard one week booking. At the time, the audiences for these films seemed mutually exclusive; I got the impression that I was the only one of the very few patrons who actually wanted to see both pictures. - **Bob Sheridan (Culver City, CA)**.

I worked on *CLASS OF NUKE 'EM HIGH: SUBHUMAN MELTDOWN*, so you can believe me when I tell you that was not Howard Stern you think you saw. Also, the giant squirrel wasn't animated, it was a special effects technician in a suit. - **Chris Houghton (Brooklyn)**.

Frank Henenlotter's assumption that the same director made *SATAN'S BLACK WEDDING* (PV #13) and *CRAZY FAT*



*KILLERS FROM SPACE as seen in the opening of  
CHILLER THEATER*

ETHEL II is correct. However it is neither "Phillip Miller," nor "Nick Phillips" who deserves the credit. Both names are pseudonyms for Steve Millard, son of legendary showman S. S. "Steamship" Millard. Steve Millard founded Irmi Films in 68 with his wife. In 73, **CRIMINALLY INSANE** was produced by his mother, Francis Millard, and written, directed and marketed by Steve. **SATAN'S BLACK WEDDING** was cheaply filmed in 74. - **Randy Johnson, Film Experience, Oklahoma City, OK.**

**HIGHWAY 61** has been released in America by Paramount. **WELCOME TO THE JUNGLE (PV#11)**, by Michael P. Bennett at 1562 First Ave., #141, NYC 10028 is now \$19.95.

### OBITS

About the last thing Anthony Perkins did as a performer was to (almost) host **HEARTSTOPPERS**, a documentary on horror films aired around last Halloween. Perkins had shot a 1/2 hour promo at Forry Ackerman's home. He got into a slightly caustic debate with Forry over the correct pronunciation of the word "macabre." Perkins insisted on pronouncing it "ma-cob-er." Unfortunately, he passed away a couple of months later, and when the producers had raised the money they needed via syndication presales, they shot it with George Hamilton (!). - **Mark Patrick Carducci.**

A special fund has been established in the late Steve Arron's name at the American Film Institute to create a grant for a special filmmaker to produce a Psychotronic type film. - **Army Schor (VP, Rhino).** Arron, with Rhino Video for 5 years, died from cancer in February.

A surprising number of readers wanted to know how Regina Carrol and Angelique Pettyjohn died. They both had the big C.

### BOOKS

The "Spaghetti Western" book from McFarland is indeed impressive, but the statement, "unlike some McFarland books that are just for hire jobs," seems to imply that authors get paid to write for McFarland. To the best of my knowledge, all McFarland authors are royalty only writers. I would assume that most, if not all, McFarland authors write their books as either a hobby or as a labor of love. - **Fred Olen Ray.** What I meant to imply is that author seemed to know about and care

about his subject, as opposed to a few McFarland books I've seen where the authors simply presented recycled data. As you can see (below), others don't agree.

The McFarland book, "Spaghetti Westerns" looks nice and appears to be comprehensive, but it shamelessly shovels misinformation in heaping quantities! Mr. Weiser is inept on the subject. Your book review marred an otherwise excellent issue. - **Carl Morano (Video Confidential, N. Bergen, NJ).** In a long review of this book in *Westerns All' Italiana!* magazine (Fall, 92), Eric Mache calls it "an abomination."

In the review of "Rock N Roll Roadtrip" you say that Cleveland's Music Hall has no more rock shows. Wrong! I attended the Ramones show in Oct. of 92. - **Peter Bell (Cleveland).**

### ETC.

Films shown on Melbourne TV recently include: **BRAIN DAMAGE** (the uncut version), **BRAIN THAT WOULDN'T DIE** (full version), lots of old and new vampire films, Larry Buchanan's trio of famous remakes, 60s biker and LSD films, **PORTRAIT OF TERROR** and a beautiful, clear copy of **DERANGED**. Not bad for a city with only four commercial channels and no cable. - **John Harrison, Strait-Jacket zine, (Berwick, Victoria, Australia).**

I toured Graceland wearing my **PSYCHOTRONIC** T-shirt! - **Nicholas McCarthy (S.U.N.Y. Purchase, NY).** *Quentin Tarantino wore his while being interviewed on TV about RESERVOIR DOGS last year. We'll be offering new PSYCHOTRONIC shirts through the mail soon.*

If **DON'T LOOK IN THE BASEMENT** was filmed on Long Island, I'd like to know where! **THE FLESH EATERS**, **SANTA CLAUS CONQUERS THE MARTIANS** and **FRANKENSTEIN MEETS THE SPACE MONSTER** were filmed here too! - **Lance Lurie (E. Northpoint, NY).** **DON'T LOOK IN THE BASEMENT** was made in Texas, but **LAST HOUSE ON THE LEFT**, which it was sometimes billed with, was filmed on Long Island.

Another apology to Cape Copy Center for running their ad panels out of order last issue. And Markalite - *The Magazine Of Japanese Fantasy* is still around. Our payment problem with their publisher was resolved long ago and #5 should be out by now. The subscription address is PO Box 23651, Oakland, CA 94623.



*THE FLESH EATERS were from Long Island!*



### SILENT HORROR

#### **SORROWS OF SATAN (Fright, 25) P/D D. W. Griffith, S Forrest Halsey**

A writer in a boarding house (Ricardo Cortez) says "I'd sell my soul for money," so Prince Lucio/Lucifer (Adolphe Menjou, in formal wear and top hat) arrives (while lightning flashes) to oblige. The slow going silent has several worthwhile scenes. It opens with winged angels cast down to become black demons. The shadow of Lucio becoming a giant winged demon is very impressive. There's also an elaborate stage show with frolicking maidens and horned men. With Carol Dempster (in her last role) as the woman who loves the writer and Lya de Putti as the sexy Russian exile temptress Olga. The Paramount release (originally planned for Cecil B. DeMille) was filmed at studios on Long Island. It's based on a novel by Marie Corelli that had already been filmed twice, in

England and Denmark (by Carl Dreyer). **SORROWS** was not a hit and was considered "too gruesome" by critics of the day. The print is excellent and has a musical score.

#### **THE MAGICIAN (Fright, 26) P/D/S Rex Ingram**

The great German star Paul Wegener is Oliver Haddo, a caped alchemist/hypnotist in France. He has a remote castle known as "the sorcerer's tower" with an elaborate mad lab and a dwarf assistant. Haddo needs the "blood of a maiden" (Alice Terry) to create life, so he takes her over Svengali-style. In one incredible scene, she's transported to hell, where he appears as the devil and near naked horned men dance. Villagers attack and blow up the castle at the end. It was based on the novel by Somerset Maugham which was inspired by the real life Aleister Crowley. Check out how much the first two Universal *Frankenstein* movies borrowed from this ambitious horror/fantasy. The expensive and impressive looking MGM production was filmed in studios in Nice, and on location in Paris and on the Riviera. Scenes are tinted various colors. It was unpopular when released and called "tasteless and horrible" by reviewers. The maiden was the American wife of the Irish director, whose British assistant was Michael Powell (who also acts).

### PAUL LEDER

#### **FIVE MINUTES TO LOVE (Sinister, 63) D John Hayes, P/S/act Paul Leder, S William Norton**

(**THE ROTTEN APPLE**). If a pretentious, downbeat off-Broadway play filmed in a junkyard sounds good to you, watch this one. The bullying junkyard owner Harry (Leder) talks non-stop. Blowhard (King Moody), a dummy who works for him, smokes pot and a corrupt cop beats people up. Rue McClanahan (from **THE GOLDEN GIRLS!**) makes her film debut as "Pooch," the "crazy whore." Characters, each in their own world, rant, quote Nietzsche, and talk about lesbians and underage sex. The normal characters are an unhappy couple (Will Gregory and the very pretty Gail Gordon) living in a 48 Ford with their baby. One spinning camera scene (featuring Rue) is very impressive. The print of the b/w Headliner production is very good. Something Weird offers a version that includes a personal prolog by Leder.

STRAND

Now Playing—One of the most powerful picture plays shown here . . . SEE IT!



D.W. GRIFFITH'S  
SORROWS OF SATAN

with ADOLPHE MENJOU  
AS SATAN  
RICARDO CORTEZ  
CAROL DEMPSTER, LYA DE PUTTI

By MARIE CORELLI  
Produced by ADOLPHE MENJOU AND JESSE LASKY

The lavish and colorful backgrounds of the story include great English baronial castles, London's famous Bohemian (the Soho district), the fashionable restaurants of Piccadilly, the garrets of artists and the revelry resorts of the rich. "SORROWS OF SATAN" is now playing on Broadway, New York at \$1.65 top. Here in Middletown, matinee, 15 and 30c; evenings 15 and 40c . . . Added attractions—Comedy—Aesop's Fables.

**VULTURES (Prism, 83) P/D/S Paul Leder**

Members of a Mexican/American family gather around a dying old man and are killed off. Stuart Whitman is the main suspect and Yvonne DeCarlo says "I can't fuck and think at the same time!" Everyone seems to have lovers half their age. Greg Mullavey is a cop and Sheila McCrea is a doctor. With Whitman's son Kipp (from BUMMER!), Spanish horror star Maria Perschy (as a movie star) and Aldo Ray (killed in the first scene). Oh yeah, the real (surprise!) star is female impersonator Jim Bailey

who plays SIX ROLES! In one scene he plays three people - but two are dead! He also does Streisand! Leder directed a whole series of brain numbing movies featuring Mullavey (from MARY HARTMAN...) and his wife Macrae (from PETTICOAT JUNCTION). Many more Leder movies are available (from Video Search Of Miami) if Ed Wood Jr. has gotten too overexposed for you to enjoy anymore.

**THE FLAMING TEEN-AGE (Sinister, 57) P/D Irvin S. Yeaworth Jr., D Charles Edwards, S Jean Yeaworth, Ethel Barrett**

A narrator relates a tale about a teen who drinks. The characters have strong southern accents. This soon evolves into a flashback inside of a flashback - the real movie - which has nothing to do with teens! - and from the Times Square marquee on view, was made in 1945! It's a convoluted tale (also with flashbacks inside of flashbacks!) of Fred Garland, a no account guy (Noel Reyburn) from Roanoke, who moves to NYC, and with no experience, manages to produce a play. Booze and gambling catch up with him, though and he drinks iodine, goes to jail, shoots up, finds GOD and lectures others about the paths of evil. I think the original movie was called TWICE CONVICTED. Yeaworth (who later made THE BLOB) must have been quite a hustler to sell a 12 year old movie as the "True Unvarnished Confession Of A Juvenile Delinquent!" Yeaworth later made WAY OUT (66), filmed in the Bronx, which starred real drug addicts.

**NARCOTICS STORY (Something Weird, 58) P/D Robert W. Larsen, S Roger Garriss**

(THE DREAD PERSUASION). The ultimate anti-drug movie is a stark, color semi-documentary "Police Science Production" made by (and originally for) police. Users and dealers in a small California town are discussed and examined. The local dealer runs the malt shop. We're shown (in great detail) how to score, roll, inhale, price and sell marijuana, then how to prepare heroin to sell or to shoot. If you want to become a cop, this will show you how to search rooms and how to properly bust a teen "tea party" in a car. Future dealers can gain foolproof tips on how to lure

young girls into using junk. The very serious narration is by Art Gilmore and there's a flashback. Today's viewers might find a few cheap laughs, but this is mostly too realistic for ridicule. Publicity claimed the cast was made up of "dope addicts, narcotics investigators and dope pushers." I don't know about that, but the characters and unknown faces are great and some are very convincing. This was released with an exploitation campaign in 58 and again in 62. It played drive-ins for years.



**CAT WOMEN OF THE MOON (Rhino, 53) D Arthur Hilton, S Roy Hamilton, P Al Zimbalist**

There's too much talk and not enough action, but any movie with Marie Windsor (as Helen the navigator) falling for (the over 20 years older) Victor Jory on the Moon, while alien women in black tights dance a ballet has a lot going for it. And who can forget the great Sonny Tufts as the commander, the giant spiders and the music by Elmer Bernstein? The gold hungry guy on the space mission says, "You're too smart for me baby. I like 'em stupid" before he's stabbed to death. Hilton, usually an editor, was British. Incredibly, this Astor release (now "presented" by Wade Williams) was remade as MISSILE TO THE MOON (58). The (lousy) 3D goes on and off throughout the tape. Rhino also released ROBOT MONSTER (also produced by Zimbalist and with awful partial 3D) and THE MASK (excellent partial 3D) with glasses.

**ONE TOO MANY (Sinister, 50) D Erle C. Kenton, S Malcolm Stuart Boylan, P/story Kroger Babb**

Lots of familiar character actors are in this pro-Alcoholics Anonymous Hallmark roadshow movie about an alcoholic ex-concert pianist housewife. Ruth Warrick (CITIZEN KANE) stars with Richard Travis (MESA OF LOST WOMEN) as her reporter husband. Sullivan (Rhys Williams), the friendly AA member bartender helps her recover, but first she has a "blur-

o-vision" dream and goes to the "psycho ward" in a straight jacket. It all ends well with a benefit show. Also with Onslow Stevens and Victor Kilian (later on MARY HARTMAN). When re-released (as MIXED UP WOMEN), ads claimed that Lyle Talbot (who is in one scene!) was the star. This was the last feature by Kenton, whose career ranged from the incomparable ISLAND OF LOST SOULS (33) to the birth of a baby movie BOB AND SALLY (48), also for Hallmark.

#### TIMOTHY FARRELL

**TEST TUBE BABIES**  
(H o l l y w o o d  
Confidential, 48) D W.  
Merle Connell, P  
George Weiss

Farrell (with glasses and no mustache) made his film debut as Dr. W r i g h t , a friendly, patient gynecologist in a once scandalous movie about artificial insemination. A married couple is happy but the husband is sterile, so they become a happy family with help from the doc. Stuff about their "wolf" friend and footage of a drunk at a party and a cat fight help fill up the time. The Screen Classics feature was re-released in 1967 (!) with new footage as THE PILL. With trailers for PIN DOWN GIRLS and DANCE HALL RACKET which were also once available from the (out of business) Hollywood Confidential Video.

**THE DEVIL'S SLEEP** (Sinister, 49) D W. Merle Connell

Umberto Scali (Farrell) uses his health spa for "fat society dames" as a front for his illegal drug ring. He cleverly blackmails a philosophical female judge (Lita Grey - Chaplin) with naked photos of her daughter (Tracy Lynne). There's a long comic scene with a cute overweight woman named Tessie Tesse. Scali's comic assistant says "Those blimps really line your pockets!" Hopped up high school kids take "goofies" and "bennies." With a laughable fight, characters tied up, some near nudity and a doctor talking about "hypnotics." William Thomason is the hero police sergeant and George Eiferman (Mr. America 1948) is "Mr. America." Grey had been Charlie Chaplin's "child bride." John Mitchum (just after his brother Robert was busted!) is also in the "brilliant cast." William C. Thompson was the cinematographer. The print is jumpy (and may be cut in some spots) but is still an exploitation must. Scali and his perfect pencil thin mustache returned in PIN DOWN GIRLS.

#### MARSHA JORDAN

**THE MUTHERS** (SW, 68) P/D Don Davis, S Jason Hunter

Will suburban L.A. teen Susy (Kathy Williams) witness her mother Sally (Marsha Jordan) having sex with some guy at a "picnic." That's the plot of this nudie. The cheating mothers hang out at the Pink Swan bar, the kids smoke pot at pool parties. Men leave their shorts on during sex and a cat fight turns into a lesbian scene. Also with Virginia Gordon.



*Marsha Jordan sends "lots of LOVE"*

**HER ODD TASTES**  
(SW, 69) D Don Davis,  
P/S Jerry Wilder

Years before EMMANUELLE, Marsha Jordan starred as Capri, roaming the world to do sexual research. She talks to the camera and narrates what happened in Hong Kong (a woman shoots her up before their lesbian scene), South Africa (she's drugged and becomes the center of a Satanic orgy), Nairobi (sex at a hunting camp) and Jordan (an oily three way). At the end she admits "Yes, I am depraved!" before fucking her bald publisher to death! The laughable softcore movie has lots of stock footage of boats and jungle animals. It also features Oriental and black women, not at all common in nudie movies.

Henning Schellerup was the cinematographer. This and THE MUTHERS were from Crest Films. Davis and Jordan returned with MARSHA, THE EROTIC HOUSEWIFE.

#### JOSEPH B. VASQUEZ

**STREET HITZ** (AIP, 1988) P/D/S/cine/ed. Joseph B. Vasquez

Junior (Angelo Lopez), a son of a barber, is unhappy living with his new wife on East 138 St. in the Bronx. He's a hot head with black best friends who likes to fight. His smarter brother goes to college and seems to have a future. Gangsters and the realities of ghetto life result in many senseless deaths and a depressing end. There's too much talking (or yelling) and soul searching but it's a well made first effort low budget 16mm feature and the salsa music helps things along. Vasquez who is black/Puerto Rican was in his mid 20s when he made it.

**BRONX WAR** (Academy, 1989) D/S/star Joseph B. Vasquez, P Elizabeth Frankel

Vasquez added more action this time and BRONX

WAR is an outrageous, unrated, extremely violent gang movie. Tito Sunshine (Vasquez with a ponytail) is the cool but naive owner of a Bronx strip bar with a loyal gang that deals coke (and stolen credit cards). Rachel (Charmain Cruz), a bad sister, is his downfall when she comes to stay after escaping a drug related slaughter. A war with vicious black gangsters kills off most of the cast. An arm is cut off in one blood spurting scene. Fabio Urena co-stars as Tito's right hand man.

**HANGIN WITH THE HOMEBOYS (New Line, 90) D/S Joseph B. Vasquez, P Richard Brice**

Vasquez made his first real hit (backed by New Line) by adding more humor, hiring some excellent actors (and borrowing some ideas from AMERICAN GRAFFITI). After crashing a party, four very distinct characters from the South Bronx decide to drive to unfamiliar territory - Manhattan ("The Bronx is wack tonight") for a long aimless Friday night. They talk, drink, argue, crash a car, are arrested as subway fare beaters, visit Show World and feel out of place after sneaking into a pretentious downtown night club to try and pick up girls. The night is a turning point in the lives of some of them. Doug E. Doug stars with John Leguizamo, Nestor Serrano and Mario Joyner. The theme is the well known hit "I Got The Power."

**H G LEWIS**

**PRIME TIME (Something Weird, 58) P/D Hershell Gordon Lewis, S Robert Abel**

Jo Ann Le Compte stars as Jean, a wild, tough 17 year old who says "I'm bored, bored, bored" and "I look at least 22!" She poses topless for an artist known as "the Beard." He ties her up and drugs her and her boyfriend Tony and the kids who hang out at Luigi's search for her. A sexy and bored looking young Karen Black makes her film debut as a "live one" who poses for the Beard on a bar stool. An impressive rockabilly band (see photo) does "She's A Tiger" at the Golden Goose. There's a cat fight flashback, an underwear swim scene and some lame attempts at comic relief. It was the first feature filmed in Chicago "in 40 years." David F. Friedman was in charge of "advertising, publicity and exploitation" of Lewis' b/w first effort. He later renamed it HELL KITTEN.

**BLAST-OFF GIRLS (Something Weird, 67) P/D/S Hershell Gordon Lewis**

Attention: readers who are or were in bands - you should see this movie! It's a formerly lost classic about the rise and fall of The Big Blast, a teen garage band (played by a real authentic non-actor Florida

garage band). Boogie Baker (Dan Conway) becomes their sleazy manager and they have a hit called "Noise" (it's shown on the charts just after The Yardbirds). He provides new clothes, studio time, champagne and women, but when the band rebels for lack of profits, he frames them on a pot bust. Then they go on TV high and sing "Go — Yourself My Friend." With Lewis regular Ray Sager as Boogie's assistant and Colonel Harlan Sanders (!) who shows up to offer fried chicken to the group for playing while little kids dance. The keyboard player sounds like Pigpen from the Grateful Dead! The ending is copied from The Monkees. Louise Downe was the assistant director. David Friedman later tackled the same topic with BUMMER!

**COUNTRY CLASSICS**

**SWAMP COUNTRY (Paragon, 66) P/D Robert Patrick, S/act David DaLie, P Jerome Sandy**

When a blonde in a red dress staying at a motel is killed, a big guy from California (DaLie) is blamed and escapes into the Okefenokee Swamp. Since he happens to be a survivalist/hunter, he survives attacks by gators, bears, snakes and a mountain lion and rescues a little girl. The wildlife footage is excellent and so are some of the songs sung by Baker Knight, who stars in love triangle and bootlegger subplots. He does the great title theme ("land of the tremblin' earth...") and some talking blues numbers with his Johnny Cash type voice. Former singing cowboy Rex Allen is the sheriff and Lyle Waggoner is the deputy. The color southern drive in hit also features Carole Gilbert (BIGFOOT), Vincent Barbi (ASTRO ZOMBIES) as a gangster and some stereotyped wide-eyed blacks. It was filmed on location in the Okefenokee swamp in

Georgia. Patrick also produced ROAD TO NASHVILLE the same year.

**SWAMP GIRL (Something Weird, 71) P/D Don Davis, P/S Jay Kulp, P Jack Vaughn**

Simone Griffeth (DEATH RACE 2000) stars as an innocent young "ghost girl" with long blonde hair who was raised in the Bayou. Country singer

Ferlin Husky is a friendly Okefenokee swamp ranger with an air boat who helps her after her "pa" (who turns out to be a black man) is killed by an escaped female con and her boy friend. The PG rated feature has flashbacks about a drunken abortion doctor who sold babies and includes a girl/girl mud fight and death by quicksand, axe and snakes. The music score (not country) is excellent. Filmed in Waycross, Georgia and Orlando, Florida. The print is very good. The same director made Marsha Jordan movies.



PRIME TIME



**PREACHERMAN** (Paragon, 7-) P/D/S Albert T. Viola, S Harvey Flaxman

Amous Huxly stars (as "himself") in this southern comedy hit from North Carolina. He's a smooth talkin' con man preacher who goes after blonde hillbilly Mary Lou, who has "an unnatural hankerin' for menfolk." The Preacherman's "Angel Leroy" con is very funny and a guy named Farley has sex with chickens (offscreen). The soundtrack is banjo music, the theme song is great and there's a gospel singing (one armed) brother and sister that helps sell moonshine ("God's nectar"). Pat Patterson was the production manager. A sequel was called **PREACHERMAN MEETS WIDDAR WOMAN**. Viola went on to make movies for Roger Corman.

#### PHILIPPINES

**DEVIL WOMAN** (Something Weird, 70) D Albert Yu, Felix Villar, P/S Jimmy L. Pascual

A girl born during a thunderstorm can control snakes and has snake hair (!) hidden under a scarf. Villagers kill her parents, so she grows up seeking revenge. She (Rosmarie Gil) lives in a cave and uses a local gang to help. A new Chinese doctor (Alex Fang Lee) becomes a reluctant kung fu hero. There are lots of fight scenes, some involving snakes and fireballs. American military music is played at a boxing match since this takes place in the 1800s. Other sources give different credits. The music (probably lifted from another movie) is good. The color tape is letterboxed.

**THE KILLING OF SATAN** (Paragon, 74) D Efron C. Pinion, S Jose Mari Avilana, P Pio C. Lee

A man (Ramon Revilla) is chosen (by his dead uncle Miquel) to battle evil forces. The "Prince of Magic" can hypnotize people, shoot rays from his hands and make heads spin, but he and his men use guns when convenient. A devil in a red suit keeps naked women caged in his cave. A snake becomes a man in a jock strap. A giant boulder crushes a man into a bloody pulp. This fun movie throws in every low budget effect the filmmakers could come up with. Includes Penitentes whipping themselves and ends with a major battle of magic.

#### NUDIES

**THE JOYS OF JEZEBEL** (Something Weird, 67) P/D A. P. Stootsberry, S Maurice Smith

Hell is the setting of this softcore sex comedy fantasy, a good way for the filmmakers to get away with lots of scandalous things. The comic devil (Christopher Stone, not the HOWLING actor) lets

Jezebel (Christine Murray, also in **TRADER HORNEE**) return to earth so she can deliver the soul of a busty blonde virgin named Rachel (Dixie Donovan) by taking over her body. The orgies in hell are hard to see because of all the red filters on the lights. Goliath and Solomon are other characters. The dub soundtrack has rock guitar, voices and backwards parts.



**WANDA, THE SADISTIC HYPNOTIST** (Something Weird 69) P/D/S Greg Corarito

A man is kidnapped by Wanda (Katharine Shubeck), a tall woman with a fashion model body, heavy eye makeup and a riding crop. Women swim naked in her L.A. pool, people are whipped (not realistically). She hypnotizes a saleslady and makes her dance and a laughing escaped maniac breaks in. He and the first man smoke pot and pass around LSD pills, followed by a trip sequence. All the while, this silly (narrated) movie is being watched by one lone guy in a grindhouse theatre (who started out by imaging nudes in a shop window then watching a nudist short). The garage rock music is by The Masochists and there's a cosmic ending. The sound dubbing is as bad as possible. Richard Compton was the assistant director and Gary Graver was the editor.

#### DAVID F. FRIEDMAN

**A SMELL OF HONEY, A SWALLOW OF BRINE!** (SW, 66) D B. Ron Elliot/Byron Mabe, P/S/act David F. Friedman

Stacy Walker stars as a sexy office worker who teases men and sends one to jail on false date rape charges. She takes a lot of baths and also teases her lesbian roommate, then laughs, "I may be a bitch, but I'll never be butch!" One guy dreams about tying her up but the dream goes wrong when she castrates him! Laszlo Kovacs (as "Art Radford") was cinematographer for the 71 minute b/w Sonny Amusements release. The great sounding simple garage band music was by "et cetera," a real Beatle

hair group (they appear in a bar scene) that got to split \$100 for their efforts. Walker (Barbara Jean Moore), who also starred in *THE NOTORIOUS DAUGHTER OF FANNY HILL* really carries the movie, doing a nude scene and really acting. She was a Texas dropout, who returned to Houston after her two features. Friedman is fun to spot in two roles.

**THE ACID EATERS (Something Weird, 68) P/D B. Ron Elliott/Byron Mabe, S Carlos Monsoya/Monson**

Four middle class office worker couples become weekend "bikers" in all red clothes. They go for a (topless) swim, play strip poker and "freak out" on (and in) the "White Pyramid." In fantasy segments, a guy has sex with his neighbor and a blonde dances topless while a black guy plays bongos. Comic actor Buck Kartalian dominates things as "Arty" and also shows up as a devil with a pitchfork and shows the others how to smoke pot and gives them huge cubes of LSD. The dubbing of the silly adult sex/drug comedy is awful and the motorcycle scenes seem endless, but the flash forward editing is effective and the women look fine. A marquee says *UP THE DOWN STAIRCASE* (a 67 release). Friedman was cinematographer for the 65 minute feature from his FPS Ventures. The tape is a very good color print.



**LARRY BUCHANAN**

**NAKED WITCH (Sinister, "60") D/S/ed. Larry Buchanan, P Claude Alexander**

Buchanan's first feature is a real find. A stake is pulled out of the "widow witch" (Libby Hall) in the old fashioned German village of Luchenbach, Texas. She returns (after some bad time lapse changes) to kill descendants of the people (seen in a flashback) with an axe. She has wild eyebrows and is naked, walking through a graveyard, but she's optically censored! In other scenes, she wears a see thru negligee, dances in a cave to bongo music and takes a nude swim. With Robert Short as the meddling student (who also narrates), Jo Maryman and Der Saengerbund Children's Choir. Buchanan said he made this for "\$8 thousand in 16mm and color." A sign says "1954" and "witch hunts today" are mentioned. Could this be that old? A very long intro is read (by Gary Owens) over closeups of Hieronymus Bosch paintings. The intro music is

from *DAY THE EARTH STOOD STILL*. The sound is by S. F. Brownrigg. The tape (which is b/w) is jumpy in spots, but has some choice trailers at the beginning. The A.F.I. lists a 64 movie with the same name and producer and a similar plot - by Andy Milligan. Anybody know the story behind this??

**STRAWBERRIES NEED RAIN (70) P/D/S/ed Larry Buchanan**

Death (Les Tremayne) sits on a grave with a scythe on his shoulder and narrates this overlong flashback filled color adult drama. It's supposed to take place somewhere in Europe, but nearly everyone has Southern accents! Monica Gayle stars as Erica, a poor girl who has various sexual encounters before Les finally takes her away. A farm boy can't do it, a playboy biker beats her and she falls for a poetry reading teacher. Parts are very tedious, parts are unintentionally funny (of course) and parts are pretty sexy (Gayle is naked in a river, in a field, climbing a ladder...). Buchanan claims his Bergman copy played in Texas theatres - as a Bergman film - and nobody knew the difference! The credits claim this was Gayle's first movie. She went on to many Hollywood nudie movies. Sorry, but I don't know who offers this very rare tape.

**OHIO**

**GALAXY OF DINOSAURS (CVH, 92) D/cine. Lance Randas, S Jon Killough, P J. R. Bookwalter**

If you ever wanted to see James K. Shea's *PLANET OF THE DINOSAURS* (78) here's your chance. Bookwalter used all of that film's excellent animated dinosaur footage and shot new stuff as cheaply as possible on video in some woods in Mogadore, Ohio. Five human "aliens" with no costumes or anything, materialize and walk around. They try to interact with and react to the older footage, get high from mushrooms and meet a "caveman" that says Ug. The comic fat guy faints, pukes and eats a dinosaur, the black guy turns out to be gay and the end rips off *PLANET OF THE APES*.

**KINGDOM OF THE VAMPIRES (CVH, 91) P/D/ed J. R. Bookwalter, S/star/music Mathew Jason Walsh, P Scott P. Plummer**

A long haired convenience store worker is a very reluctant vampire whose horrible mother is a demanding ("Kill For Me!") killer. Walsh who also stars in *MIDNIGHT II*, gives his all as he talks, cries, screams, begs and panics and finally kills his mom. Trouble is this shot on video release has no FX and moves at a snail's pace. Made in Medina County.



# BOOK Reviews

## **TOO COOL (St. Martins, \$12.95) Gene Sculati**

The sequel to "Catalog Of Cool" covers Dick Bakalyan, Louie Jordan, Bobby Bland, Jack Webb, Pittsburgh and blaxploitation movies (to name a few topics), and recommends many musicians, CD's, videos, TV shows, books, comics, dirty comedians and zines (including the one you are reading). They also tell you where to send for some of them. Even if you know and appreciate most of this stuff already, TOO COOL is fun to read, has great pictures and is guaranteed to make you want to check out some of the people or things inside. Associate editor Dick Blackburn even writes about Esquivel. They cheat by reviewing at least one made up title, the movie, "MARTIAN CRIME WAVE."

## **HOT SCHLOCK HORROR! (Dreamtrip, \$14.95) John Wooley**

Writer Wooley (who once published a Bert I. Gordon fanzine!) chose 43 drive-in movies (from various countries) and gives each one an illustrated chapter in this book. They range alphabetically from ANATOMY OF A PSYCHO to THE WIZARD OF GORE, and time wise from 1952 (LOST WOMEN) to 80 (THE CHILDREN). Each chapter has credits, ads and photos and most chapters include some interesting new bits of information. The facts about the family that made SATAN'S BLACK WEDDING and CRIMINALLY INSANE are especially interesting. Wooley obviously never saw VODOO HEARTBEAT, but then, who has? It's dedicated to Mr. B.I.G.'s daughter Susan, who the author met as a child. Look for it in comic stores or try PO Box 580932, Tulsa, Oklahoma 74158.

## **JAYNE MANSFIELD VS MAMIE VAN DOREN - BATTLE OF THE BLONDES (Shake, \$13.95) Alan Betrock**

This great book of mostly photos and ads includes chapters for each actress on their films, their many magazine covers and scandal magazine covers and books. Several books have been published about Mansfield, but except for her autobio and some rare 60s paperbacks, this is a first for Van Doren. You also get pin up shots (no nudes), some product endorsement ads, filmographies, discographies and "scandalographies"

("Will Jayne Mansfield Strip For Khrushchev?") It's interesting that by the time Jayne made her (unnoticed) film debut in 55, Mamie had already been acting for 5 years and when they appeared together (LAS VEGAS HILLBILLYS) they were billed after Ferlin Husky. Although Betrock uncovered some little known Mamie titles (from Italy and Argentina), he forgot THE ARIZONA KID (71), her Filipino western comedy (!) and FREE RIDE (86). 449 12th St. Brooklyn, NY 11215.

## **POVERTY ROW HORRORS! (McFarland, \$36.50) Tom Weaver**

Subtitled "Monogram, PRC and Republic Horror Films Of The Forties," this (376 pg.) illustrated book has whole chapters on 31 of them. Each title has lots of interesting background info along with the basic facts and plots as well as reviews (from the 40s and recent). Where else will you find pages of info on REVENGE OF THE ZOMBIES and FACE OF MARBLE (!). There are also extensive filmographies for 35 actors (Lorna Gray, Wallace Ford, Mantan Moreland, Charles Middleton...), short entries for borderline features and a best of Bela Lugosi Monogram movies list which various people voted for. INVISIBLE GHOST made #1 and GHOSTS ON THE LOOSE came



Billy Benedict is in POVERTY ROW HORRORS!

in last. I voted for VODOO MAN for top of the list.

## **DRIVE-IN THEATRES (McFarland, \$32.50) Kerry Seagrave**

Read all about how drive-ins which are "posed at the edge of distinction" started (in Camden, New Jersey) in 1933 and peaked in 1958. This well researched book covers the promotion of drive-ins, patent battles, refreshment stands, foreign drive-ins and local legal cases over the showing of sex movies in 286 pgs. A list of 1942 "ozoners," reveals that Ohio had the most in the country at the time (11), followed by Massachusetts. Some used to have ushers and car hops! You can order any McFarland books direct from Box 611, Jefferson, North Carolina, 28640. In America, add \$2 postage for one book and 75¢ for each additional book.

## **GRIND SHOW (A.I.P.) Fred Olen Ray**

If you're a fan of side shows, live grind shows (or freak shows), you'll want this small (52 pg.) book. Ray (who owns his own traveling show) includes the most

successful operators, explains the insider lingo and reveals which attractions were/are clever illusions, total rip-off fakes and which were real. The photos of the incredible banners are worth it alone. "Giant Killer Frogs!," "Headless Woman!," "Atomic Mutant Monster!" and "Horrors Of Drug Abuse!" are a just few. It's an historical look at a dying American tradition. Write American Independent Press, PO Box 1901, Hollywood, CA 90078

#### **THE ILLUSTRATED VAMPIRE MOVIE GUIDE (Titan, 9.99 pounds) Stephen Jones**

Every known vampire movie (and many shorts) are listed with director, star, original foreign titles and comments, alphabetically by decades (with a section for silents). Most current vampire movies are included, as well as all the Chinese vampires from recent years. This book proves that the 70s were the maximum decade for bloodsuckers (it takes 36 pgs. to chronicle them all) and despite Bela, the number of undead 30s movies is very low (18, including shorts and some very marginal titles). Some of the many photos and ads are in full color. An appendix includes vampires on TV. Jones was partially responsible for Shock Express (the zine and book). Of all the many books out there now to cash in on the Coppola feature, this is the one to buy and keep. Titan Books is at 19 Valentine Place London SE1 8QH, England.

#### **B-MOVIES IN THE 90s AND BEYOND (Tempe, \$14.95) J. R. Bookwalter**

After his "Attack Of The B-Movie Makers" (on Fred Olen Ray and David DeCoteau), the young Ohio filmmaker Bookwalter wrote this (spiral bound) self-published book about his own experiences getting into the video business and making and marketing ultra low budget movies. After making many amateur shorts, Sam Raimi got him started making features (THE DEAD NEXT DOOR) and now Bookwalter directs, produces and has his own company. He's gone from Super 8 to 16mm to video. He calls some of his own titles "stinker" and "dog" and you'd probably agree, but this book could inspire some others to do it themselves in the future. PO box 6573, Akron, Ohio 44312.

**DESIGN AFTER DARK, THE STORY OF DANCEFLOOR STYLE** (Thames And Hudson, \$22.50) Cynthia Rose. British graphic artists and designers are interviewed along with commentary in this beautifully designed color and b/w book of posters, record covers, posters, shirts and promotional art from the recent London scene. **DESTINY REFERENCE GUIDE Vol. 2.** (\$23.50 ppd.) Like Vol. I (PV #14) this is a spiral bound computer print out guide to everything in Playboy magazine. This one has filmographies for Playmates (they missed some, though) and chronicles the contents of every Playboy calendar, special or annual issue and video tape plus a price guide. Paul Hugli, 9440 Nichols, Bellflower, CA 90706. **DRACULA, THE ULTIMATE ILLUSTRATED EDITION OF THE... PLAY** (St. Martins, \$14.95) David J. Skal. The author of "Hollywood Gothic" returns with an illustrated look at the history of the 1924 British play which was revised for Bela on Broadway in 27. Both original scripts are here and there are many rare Lugosi stills. **WHEN ELVIS DIED** (Pharos, \$12.95) Neal + Janice Gregory. Here is the detailed story behind how the news of Elvis' death on 8/16/77 broke and how it was reported around the world. President Carter even released an official statement. Not just another Elvis book, it's for students of reporting and news media too. Hurry though, the publisher is out of business! Also look quick for **THE ULTIMATE GUIDE TO INDEPENDENT RECORD LABELS AND ARTISTS** (Pharos, \$15.95) by Norman Schreiber. **ALTERNATE OSCARS** (Delta, \$18.95) Danny Peary. The author of those "Cult Movie" books

tells who should have won the best picture, actor and actress Oscars for every year and why. Some of his choices are REPULSION, GUN CRAZY, NIGHT OF THE HUNTER, BRAZIL, lots of Hitchcock movies, Melanie Griffith, Jennifer Jason Leigh, Boris Karloff and Jerry Lewis. **LASER DISC FILM GUIDE** (St. Martins, \$15.95) Jeff Rovin. 314 movies currently available on laser disc are reviewed with details about the quality and presentation. **THE ART OF SAUDELLI - BONDAGE AND FOOT FANTASIES** (Glittering Images) The Italian Franco Saudelli specializes in drawing women tying each other up. If you're into bound and gagged women, here's 124 pgs. of them. A full color section includes Saudelli magazine covers. Write Glittering Images, via Giovanni Da Montorsoli 37/39, 50142 Firenze, Italy (new address) for price, or a catalog of their many available books. **THE AMERICAN JOURNAL OF THE CRUSH FREAK** (\$20) Jeff Valencia. A Crush -freak "wishes himself tiny, and wants to be stepped on and squashed by the foot of a woman." If you share this fantasy write: PO Box, 946, Bellflower, CA 90707. **INCRIMINATING EVIDENCE** (Last Gasp, \$15) Lydia Lunch. Lunch is angry and here's why. Also with two scripts written with Emilio CUBEIRO. The illustrations are by Kristian Hoffman, who was on James Chance records way back when in NYC. 2180 Bryant St., SF, CA 94110. **IRON JOE BOB** (Atlantic, \$19) Joe Bob Briggs. Chapters in this spoof of the "men's movement" include "The Limp Spear," "The Lesbo Boom" and "Cappuccino My Butt." No drive-in movies at all this time. **HOWARD STREET** (Amok, \$9.95) Nathan C. Heard. The author, an ex-con who appeared in the movie GORDON'S WAR (73) has been called "the William Faulkner of the American ghetto." This, his first novel (from 68) is set in his native Newark. **MURDER BY THE NUMBERS** (St. Martins, \$17.95) Max Allan Collins. After Chicago, Elliot Ness was "Director Of Public Safety" in Cleveland. In this novel (partially based on fact), Ness deals with a war between black gangsters and the Mafia in 1937. **KALIFORNIA** (St. Martins, \$18.95) Marc Laidlaw. In the media dominated future, the daughter of a TV star is kidnapped. It's the third novel by the "cyberpunk" author.

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By ART BLACK

Right off the bat, one of the best releases of the past few months is Atlantic's semi-soundtrack to the Dave Stewart-commissioned film *DEEP BLUES*, a comp of location recordings of contemporary Mississippi juke bluesmen — though "contemporary" is a bit misleading, as this is the kinda crank you don't hear too much nowadays. Or at least, the best of it is. R. L. Burnside for example offers what compiler Robert Palmer rightly calls "slash and drone trance blues" in a time damaged voice accompanied only by his own highly potent rhythmic guitar. Similarly, she-wolf Jesse Mae Hempill (a name first brought to my attention by Tav Falco, like recent TV starlet Cordell Jackson), whose "Shame On You" is a longtime fave. Much of the rest is juiced up but unspectacular Chicago-style blues, though jack-of-all-strings Lonnie Pitchford (whose one string guitar rendition of "My Babe" a few years back is probably the wildest version of that song I've ever heard) brings things home to Robert Johnson/Mississippi Fred McDowell territory with his pair of offerings, while Owens & Spires recall such classic moody, gritty g/v harmonica duos as McDowell & Johnny Woods and early Muddy & Little Walter.

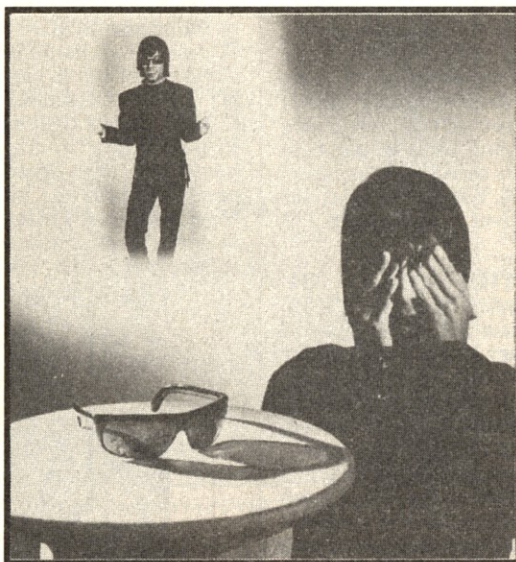
Leaping forward into the twenty-ninth century, *RAILROAD JERK* update blues for the post-Prozac generation, even to eviscerating Bukka White and rebuilding him in time honored Frankenstein tradition. *RAISE THE PLOW* bests all of its modern competition in the recent trend-within-a-trend of combining 80s urban noise-rock with the darker, dirtier backroads and alleys of R&R past (and precursors). The bleary visionaries in RJ somehow seem to come by their musical purgatory more naturally than the rest — this is music of the heart, not hair. From the same label, *COME* loot styles and trends just as relentlessly, similarly transcending their influences on *ELEVEN: ELEVEN* to create a

music somehow tense, somber, heavy, and decidedly NOT run-of-the-underground rock macho. Band throat Thalia Zedek has been involved in the past with the over appreciated Dangerous Birds, the way underappreciated Uzi, and of course, most visibly Live Skull, whom she drove straight to their death. *COME* is her best vehicle to date. (Matador, 676 Broadway, NYC 10012).

*COP SHOOT COP* inhabit a different Planet Rock than anyone else in your vocabulary. *SUCK CITY* is their BIGGEST little record so far, a thick, meaty slab of spasmodic headwag despite the absence of conventional guitar. Full of huge stuttering riffs, 'tis a disc Paul Bunyan could dance to, while reeling from the delirium brought on by losing both his feet to gangrene (Atlantic).

On the reissue front, Sub Pop have gotten around to putting *BEAT HAPPENING'S BLACK CANDY* out on CD. Their best record, you need it, 'nuff said. The *COSMIC PSYCHOS' GO THE HACK* sounds considerably closer to the center of the indie spectrum in 93 than it did in — what was it?, 90? — and consequently considerably less interesting. Nonetheless, I liked it then, and I like it still, as will anyone to whom the holy trinity means Iggy and a pair of Ashetons. *BLOOD*

*CIRCUS* suffer the same fate of sounding relatively common in retrospect, though they too were mining uncharted — or at least untrammelled — territory back in 88/89 when the material on *PRIMAL ROCK THERAPY* was recorded. I can tell you their original piss-yellow single and their set at Maxwell's kicked my lardy ass back when. I can also tell you the same material don't do quite the same half a decade later. It's like listening to some relic from 77 or 67 or 57. Brings back a certain feeling that reigned for a short time and passed into history. Or, well, okay, maybe it didn't in this case. *BLOOD CIRCUS* were prototypes for everything that's filling the diapers of trendhoppers international nowadays, and if they were better at it



Question Mark dreams that he's in *PSYCHOTRONIC*



*Louis Prima liked pizza and beer*

than any single current flannelband I can name, well then just don't ask me why I hate modern music. (Sub Pop, Box 20645, Seattle, WA 98101).

AUTOPSY deserve a paragraph of their own for ACTS OF THE UNSPEAKABLE, rife with titles like "Necrocannibalistic Vomitorium," "Battery Acid Enema" and "Orgy In Excrements." Yes, you know EXACTLY what it sounds like. (Paceville/Caroline 114 W 26 St., NYC 10001).

COFFIN BREAK are Seattle stalwarts forever destined to be second-stringers. Of course, that's what I said about Nirvana, so what the fuck do I know? THIRTEEN has a CARRIE-esque buckets o' blood cover I might've liked if Michael Lavine and the Dwarves hadn't gotten there first (and better, much better), with the kind of music that virtually defines style over substance. Like all those goddam southern Cal bands that think melodipunk is just the raddest thing, CB were probably the first northwest band to sound completely and uncompromisingly generic. Or would that be Skin Yard? Note: 13 includes a Black Sabbath cover. Yep, THAT inventive. (Epitaph, 6201 Sunset Blvd. #111, Hollywood, CA).

Moving back to the truly independent sector, LOVERS AND OTHER MONSTERS could have been

British in 1981. I know that's a cruel thing to say about anyone, but their pseudogoth pomp and smirky self-consciousness remind me of nobody so much as Philadelphia's Egoslavia (AKA Raging Slab, renamed during one of their straw-grasping trend hops), and what could be more pathetically British than that? Hint for the future: Expect Raging Slab to be the next Nirvana. (Den Of Iniquity, PO Box 103, Allston, MA 02134).

BRIAN WOODBURY AND HIS POPULAR MUSIC GROUP win the award for best packaging of the issue, with cardboard foldouts and pockets and whatnot. And who knows, half-brained and half-starved fans of They Might Be

Giants might even think them a passable standby in time of emergency. Hey, whaddya know — I just read the publicity cheatsheet and there's a bunch of TMBG incest going on here. Imagine that. (Fang, PO Box 652, NYC 10009).

SUBSONICS time. And back to influences on sleeves. Good influences. Good sleeves. Opening with a song that sounds like the Velvet Underground meets the Trashmen, these Subs are psychotronic from their spleens on out. Recorded in nearmono live-a-rama, these guys (2) and girl (first time I heard this, without looking at the sleeve, I knew they had a femme drummer, who I'll bet plays standing up, on a "kit" you could fit in a styrofoam cooler — if it doesn't consist OF a styrofoam cooler) aren't quite garage, or quite pop, or quite voidoid, or quite anything you could stick your greasy thumb print on. If Marc Bolan got scrambled Fly-style in a transporter with Dick Dale and decided to record the forgotten follow-up to Talking Heads 77, with Tom Verlaine on — aw, forget it. Kind of a cool record. Leave it at that. (Worrybird).

We also received THE PARTY'S NOT OVER, a rare trash comp CD (with Young Jessie, Don And Juan, Al "Jazzbo" Collins...) from Rock 'n' Roll Records, 16 Grove Pl., Penarth CF6 2LD, South Wales, UK and BEST OF VAN MORRISON Vol. 2 (Polydor)



## DRACULINA

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# SPARE PARTS



By DALE  
ASHMUN

I'm filing this column from Austin, Texas where I've been selling tapes and t-shirts for Candy Kane and the Swingin' Armadillos, a smokin' band from San Diego. So before I party myself completely to death, let's round up the Spare Parts stew pot.

## THE MUSIC GOES ROUND AND ROUND DEPT...

Russ Forster sent the latest ish of 8 TRACK MIND (\$2 to Box 90, E. Detroit, MI 48021) and it covers, you guessed it - 8 track tape collecting. The mag is chock full of impassioned essays about the joys of glomming onto samples of this nearly obsolete musical format. From the land down under, Paul Simons sent us #71 of THE BIG BEAT OF THE FIFTIES, a gawh-juss mag covering such cool cats at Fats Domino, The Moonee Valley Drifters and tons more. Box 21, World Trade Ctr., Melbourne, Australia, 3005. An SASE to SUB POP, 1932 First Ave. #1103, Seattle, WA 98101 will score ya the POOP SHOOT, an amusing mix of rants, comix and crank mail from the hipsters at SUB POP. If ya want to see a nekkid pic of Jello Biafra, send \$3 for MOTORBOOTY #6 to Box 7944, Ann Arbor, MI 48107. You'll also be able to dig info on Blowfly, Bozo The Clown, Firesign Theatre and some swell comics. In short, a great mag through and through.

## WEAR YOUR RUBBERS DEPT...

Check out RUBBER CHICKEN, "humor for grown ups," edited by my ol' poker pal Blake Gerard. Send for #1, which sports a classic Danny Hellman cover pimping for Arnold Schwarzenegger and is full of yokkable articles and cartoons. \$3 to Blake at 95-60 Queens Blvd. #106, Rego Pk, NY 11374. Speaking of cool covers by Hellman, look for boING

boING, which touts itself as "the world's greatest neuroxine." #9 features words by Mark Frauenfelder, Bruce Sterling and P. X. Nathan's piece on "Robot Groupies." \$4 to them at 11288 Ventura Blvd. #818, Studio City, CA 91604.

**FLIP FLOP & FLY DEPT...** Rudi Protrudi sent TALES FROM THE FLYPT, a book of stories and poetry by Mike Czekaj, which Rudi illustrated. SASE to Rudi at Cult Of Fuzz, 8306 Wilshire Blvd, #774, Beverly Hills, CA 90211 for info and a must have Fuzztones merchandise catalog.

**MUSEUM OF THE ODD DEPT...** Charles Johnson, a mad genius from Lincoln, Nebraska, recently had some of his remarkable artwork chronicled by his friend Karen Blessen. She has put together a set of 9 postcards depicting scenes from Chuck's basement of horrors... including "Pumpkin Wall" and "Dinosaurs Eating Babies." \$5 for the set to Blessen, 6327 Vickery Blvd., Dallas, TX 75214 and look for my quote on the "Dancing Skeletons" card.

## MAIL ORDER DIVINITY DEPT...

Check out Dr. O's RELIGION OF THE MONTH CLUB magazine for only 2 lousy bucks (cash) to Box 2430, Santa Clara, CA 95055. #18's religion is "DOG, a concept by which we measure our nap" and 16's focus is "Holy Shit...the 2nd coming edition."

## COMICS FOR BIG KIDS DEPT...

The good folks at Fantagraphics sent me the current KID ANARCHY by George Cole and Mike McCarthy. Send one measley buck to Fantagraphics at 7563 Lake City Way, Seattle, WA 98115 and they'll send you two of the wildest comics catalogs in

DEMENTED

## ROCKIN' BONES

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existence. They publish Peter Bagge's HATE and Daniel Clowes' EIGHT BALL, so that oughta give you a firm idea of their coolness factor. Milo Manera is one of Italy's finest erotic cartoonists and NMB recently published CLICK 2, the further adventures of Claudia, who becomes a "cauldron of lust"

whenever anyone turns on the hormone implant in her brain with a little remote control gadget. Send \$1 to NMB, 185 Madison Ave. #1502, NYC 100016 for a catalog of their fine books. Ivan Brunetti sent BIFF BANG POW! 1-3, featuring crazed comics by a lot of Chicago area scribblers. \$3.50 each to Ivan at 5110 Hyde Pk. Blvd. #1 Chicago, Ill. 60615. Dark Horse sent Richard Sala's noir thriller THIRTEEN O'CLOCK. 10956 SE Main St. Milwaukee, OR 97222 for a Dark Horse catalog. Darren Merinuk sent the first 3 issues of his amazing ROCKIN' BONES, a heady mix of "Monsters! Aliens! Rock 'n' Roll!" \$3 each to New England Comics Press, Box 310, Quincy, MA 02269. He also sent the ultra cool Canuck mag FRICTION, featuring a cover interview with that demon with a paintbrush - Robert Williams (\$7.50 to Box 25055, 1650 Main St., Winnipeg, Manitoba, Canada, R2V 4C7. Send a SASE to Mikal at 249 S. Hwy. 101, #230, Solanda Beach, CA and he'll send you info on DEWEY DE SADE comics, a rag that reflects necrophiliac tendencies.

**SHORT TAKES DEPT...** Coop gifted me with a copy of CAD, Adam Parfrey's "Handbook For Heels," which employs such talents as Coop himself, Dick Blackburn, Daniel Clowes and others to pay homage to mid 50s era girlie mags like Gent, Swank or Rogue. \$15 to Feral House, Box 861893, L.A., CA 90086. CYBER - PSYCHO's A.O.D., came my way from Jasmine Sailing (\$4 to her at Box 581, Denver, CO 80201) and is billed as the "Guide to accessing the culture of the future, without the long wait." Don Campbell sent copies of his thoroughly psychedelic drenched mag HELTER SKELTER. Box 6127, Dunedin North, Dunedin, New Zealand. Another acid influenced zine reached me via Aaron Lee and includes coverage of porn star Jerry Butler, Lisa Suckdog and other twisted topics, \$2 to Aaron at 603 E. Main St. #2, Lexington, KY 40508. HELLGATE'S CAULDRON is a "magazine of Magic, Mystery and the Occult." #3 features a Clive Barker interview and costs \$4 from Anna Lascrain, Box 641, Lodi, N. J. 07644. LATENT IMAGE comes from the Emerson College Fine Arts Society. Write them at 130 Beacon St., Boston, MA 02116 for the straight dope. Send \$1.25 in "Cash, stamps, trade or your first born child" to Raisn Blowme and the dude will send you his very strange BUFALOON NEWSLETTER. 31 W. Northrup Pl, Buffalo, NY 14214. Into chaos? Send a buck to Rev.

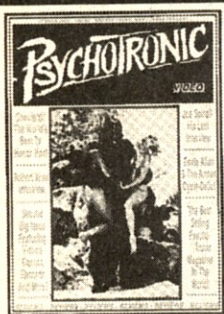
El-Ran Wighat, Box 2164, Kingston, Ontario, Canada K7L 5J- and he'll send you the DISCORDANT LIFE AND REALITY EXAMINER. Send a buck to Brett Leveridge for a sample of BRETTnews, an eclectic mix of mondo news offerings and "a pretty darned good read." MOSHABLE is a music zine covering stuff like Mudhoney, L7, Helmet...Lars Krogh, Poste Restante, Algaes Postekspedition, 9008. Alhborg, Denmark. Thanks to Hans Siden for the comic novel IN MEMORIAM, which made me wish I could read Swedish. I met the inimitable Tuppy Owens in New Orleans over Christmas and she gave me her fab book, THE POLITICALLY CORRECT GUIDE TO GETTING LAID. \$1 to Box 4ZB, London W1A 4ZB, England for U.S price info on her line of products.

In San Francisco, check out Naked Eye News And Video at 533 Haight St. and say "Hi" to owner Steve. While in Hollywood, don't miss the madness that thrives over at Mondo Video A Go-Go, 1724 N. Vermont. Owner/evangelist Robert and crew got the goods. That's a wrap for now. Stay regular and keep those parts coming.

We also received: Tons of comix from Malibu. They've done Full Moon movies tie ins plus comic versions of BLOOD FEAST, PLAN NINE, REANIMATOR, PLANET OF THE APES and many many more. (5321 Sterling Ctr. Dr., Westlake Village, CA 91361). EL LOCO is an illustrated catalog of great looking Mexican lobby cards (from all kinds of movies and from various countries) for sale. \$3 to Kicks, PO Box 646 Cooper St., NYC 10003. More fine Kitchen Sink card sets: MAN BAIT (vintage bad girl movie posters with annotation by Michael Barson) and MORE HOLLYWOOD CHARACTERS (artist renditions of character actors of the past). And: MONK, published from the traveling "Monkmobile." It's found on newsstands. VERA KRANT is a music monthly (in Dutch) that also has movie articles. Vera Oosterstr. 44, 9711 NV Groningen, Holland. BOGUS is still \$1. It's all bizarre newspaper articles. 14227 Eventide, Cypress, TX 77429. EYEWASH is from Phil Snyder, Cyclone Pub. PO Box 20013, Dayton, Ohio 45420. One issue features a good article on psychos in movies (not the ones you'd expect). PANTY LINE FEVER #4 (\$3 to 234 E. 7th St. #1FE, NYC 10009) covers sex, comix and Harvey Keitel in THE BAD LT. DOG comics are \$2.5 from Rebel Studios, 4716 Judy Ct., Sacramento, CA 95841. CULTURAL JETLAG comics are \$2.50 from Fantagraphics (see address above). Murad Gumen's WONDERGUY is a comic that is also a movie. \$6.50 to Take Twelve, Box 8218 Junction Blvd. Station, NYC 11372 for a copy. KUNG FU ZOMBIE #1 features Negative-land and is \$1.50 from 525 NW 19th Lane, Gainesville, FL 32609.



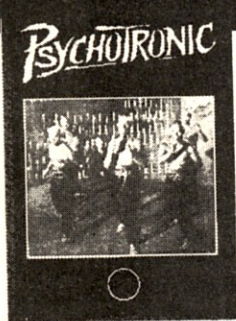
# PSYCHOTRONIC™



#2 Joe Spinnelli's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. THE BEAUTIES AND THE BEAST Cover! (\$6)



#3 History of MONDO, Part One. Interviews with Sid Haig and Wings Hauser. The Electric Eels and Tangerine Dream. SADISMO Cover. (\$6)



#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. PSYCHOTRONIC goes to Brazil. KUNG-FU Cover. (\$6)



#5 Julie Adams interview. Jose Mojica Marins interview. David Carradine Pt. Two, After Kung-Fu. Boris Karloff in Mexico. MACUMBA LOVE Cover! (\$10)



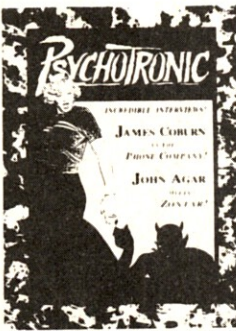
#6 You won't believe the amazing Timothy Carey, Susan Tyrrell, and Luigi Cozzi interviews. BLACKSNAKE cover! (Almost gone! — \$15)



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! VELVET VAMPIRE cover. (Only \$4)



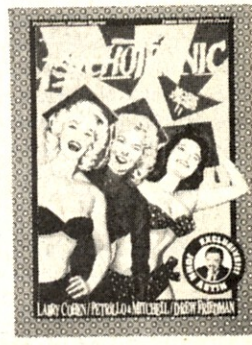
#8 Second Anniversary Issue! A.C. Stephens, Russ Tamblyn and Lawrence Tierney interviews. "What is it?" Cover. (Only \$4)



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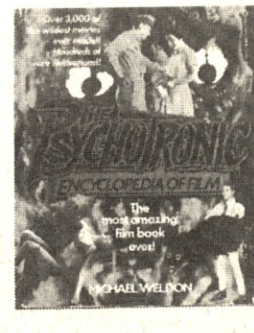
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Fargas in London (67)

# Antonio Juan Fargas

## *How Huggy Bear Made It To Hollywood Squares*

**Interviews by Anthony Petkovich, Derek Johnson (and Chris Davidson)**

Antonio Juan Fargas was born (August 14, 1946) in the Bronx and raised in New York's Chelsea area. "I was one of eleven children. My father is Puerto Rican and my mother (Mildred Bailey, a dancer) is of West Indian extract. I was always sort of the sensitive one who could solve everyone else's problems. When I look back on it now, I think we were a bit of a dysfunctional family and I was sort of the caretaker or adult child. As far as acting goes, my first recollection goes way back. It kind of caught me by surprise. You see, my mother tells me that when I was an infant and I cried, it sounded like I was singing. I had this great crying voice, you see. So she kind of thought of me for this business." He played Hamlet in high school and received a New York State Scholarship in Drama for his monologue from the writings of Frederick Douglass.

A talent search was held for Shirley Clarke's THE COOL WORLD (62) to be filmed on location in Harlem. "When I was 13, there was an ad in the newspaper (The

Amsterdam News). They were looking for some men to play in this film about gangs. So, I went down at my mother's urging to try out for this thing." Fargas auditioned for the lead but was hired for a smaller role, starting his professional acting career at 14. "It blew me away that I would be able to sit in a movie theatre, watch the screen and see myself up there like John Wayne. It was quite overwhelming and very attractive to me. And I always tell young people when I talk to them in schools today that it was because I could read well that I was able to get the part." COOL WORLD, the acclaimed, black and white documentary-style look at the Harlem "Royal Pythons" gang was released by Cinema 5 in 64. It's based on a 59 novel by Warren Miller. Dizzie Gillespie played on the Mal Waldron soundtrack, which was issued by Philips. The cast also included Gloria Foster and future MOD SQUAD star Clarence Williams III as the Python leader, Blood. Clarke's best known other feature was PORTRAIT OF JASON (67). Producer Frederick Wiseman also made the banned documentary, TITICUT FOLLIES (67).

THREE, a 52 minute black and white film made about the same time (by the New York State Narcotic Control Commission) stars Fargas as one of three addicts whose case histories are analyzed. It was released to theatres in 69. Fargas went on to study at the Negro Ensemble Company and at Actor's Studio and made his Broadway debut playing a 90 year old witch doctor in "The Great White Hope" starring James Earl Jones.

"When I was 18, I tried out for a James Baldwin play called "Amen Corner." I got the role as a juvenile lead and we opened in Vienna in June of 66. I couldn't go to my graduation because I had to be in Vienna. That was a great experience for me. There was a lot of things going on at the time. A lot of blacks were getting into theatre, coming into theatre off-Broadway, and of course, after the Civil Rights movement, many productions in Greenwich Village were reflective of that struggle. My peers at the time, Lou Gosset, Billy Dee Williams, Adolph Caesar, Robert Hooks, all of these theatre people were in New York at the time and we didn't have that many film images to look up to. Sidney was just starting to take off and become a big star in Hollywood, but he was really the only black actor at the time. The strong actors, the vital people (were the ones) who were doing it in the theatre."

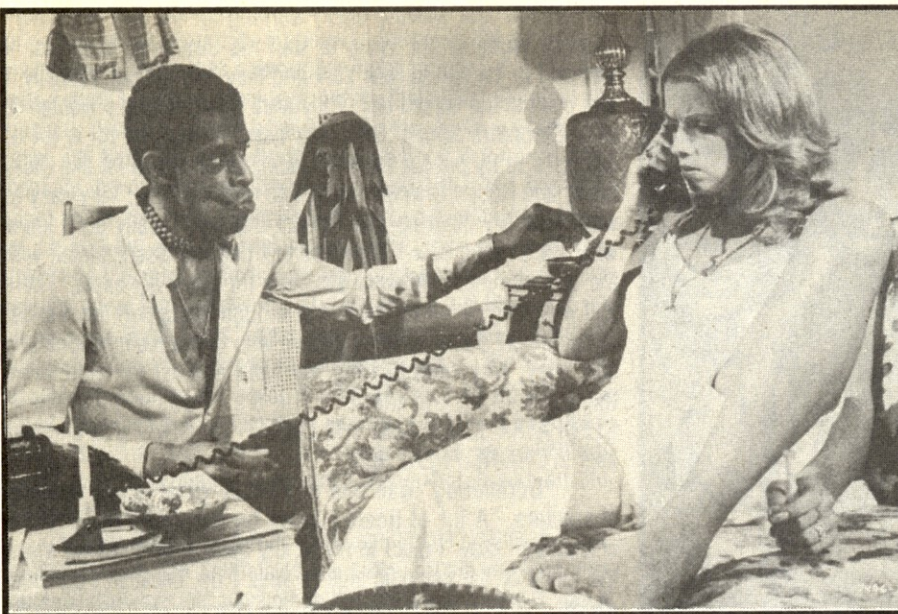
"Today, I know my growth as an actor is through the classics on stage and through language. I think it was a natural development. I did some small roles in Joseph Papp productions of Shakespeare In The Park. There was a lot of this liberal, unconventional casting going on, so we didn't just get one side of the picture in terms of representation of our race. It was a very rich and nurturing period, what with the works of LeRoi Jones



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mean big trouble  
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Antonio in *FOXY BROWN*

and plays like "The Blacks" by Genet. We were able to do a lot of things. Not mostly in the heavy commercial areas, because it wasn't done yet. But in the theatre, there was an across the board access to the classics as well as to the stuff we did." Fargas was also in the first all black production of "The Glass Menagerie" plus "Mod Hamlet" (with Cleavon Little) and Romeo And Juliet (with Martin Sheen), both produced by Papp. "My peers and I were starting at the beginning of the hippie situation. The rebellion of music and dress reflected in how we looked at things. We had the freedom to be able to do what we wanted to do, under the guise that we were artists."

Robert Downey's *PUTNEY SWOPE* (69), shot in b/w (with some color) was a very funny satire about what happens when a black man takes over a Madison Ave. ad agency. Fargas co-starred as "the Arab," a terrorist. "I think the film was in trouble when we shot it. I don't think the lead character was saying everything that Bob (Downey) wanted him to say, or the way he wanted it said. It was very much a sketchy, improvised story. I don't want to say it was that loose, because it was Bob's vision. It was just a matter of interpreting that. He used my character of The Arab as the conscience of the film. We sort of clicked in terms of me being able to deliver what he wanted. Robert Downey Jr. was just a little kid running around the set. We joke about that when I see him. He's come a long way. I think Bob Sr. was ahead of his time, kind of a genius to a certain degree. He wasn't difficult to work with, but he, like a lot of directors, had to find people who could speak his language. So he had an ensemble of crazy, talented actors around him. And I was one of them. There was a scene where I threw a Molotov cocktail into a huge money bin. And every time we did it, the bin was supposed to catch fire. And everytime I threw in the cocktail, it never caught. I finally said, 'Look, it's getting late. Put a lotta gasoline on the thing...on the money.' Bob agreed, and on that shot we had two cameras going and when I threw the cocktail this time, it just exploded. Everybody ran. I ran. Then I ran back and the thing was still blazing. In all of the excitement, somebody pulled the plug on the cameras. But one was still rolling. I did my schtick in front of it. Meanwhile, the fire department came and there was some talk

about a few people being taken downtown. It was a real interesting evening." Arnold Johnson starred (but Downey later admitted that he dubbed the voice for the character.) Cinema 5 released the underground hit.

Downey also cast Fargas in his next film, *POUND* (70), as a greyhound. "It was a really bizarre film. We did that one in New York too. Everyone in the movie represented a dog. I was an over-aged greyhound. And we were in a place, a sort of limbo, before we would be put to death. There's a scene after we die where we're in this cloud, kinda dog heaven or something. I remember doing a scene where we had to run around this room which was the pound, itself. We were running around in

these tu-tus, like ballerinas. That was pretty wild." The color United Artists release was given an X rating by the MPAA. Some other dogs were played by Charles Dierkop, Marshall Efron and Don Calfa.

Donning his shades (as in *PUTNEY SWOPE*), Fargas had a small role in the groundbreaking MGM boxoffice hit *SHAFT* (71), directed by Gordon Parks Sr. He plays Bunky, the hip informant who puts Shaft onto the Mafia's scent. "He (star Richard Roundtree) was new. A New York model at first, then he started studying theatre and got the lead in this film because they needed a handsome face for this Shaft role. I only had that one scene with him and he was very gracious and just trying to go into Park's direction and make it into something." *SHAFT* allowed Fargas to establish his streetwise persona, later expanded on *STARSKY AND HUTCH*. The famous double Isaac Hayes soundtrack was issued on Enterprise and made it to #1 on the charts. *CISCO PIKE* and *BELIEVE IN ME* were both about drug dealing and addiction.

*ACROSS 110th ST.* (72), directed by Barry (WILD IN THE STREETS) Shear was an excellent violent action movie starring Anthony Quinn (who co-produced) and Yaphet Kotto as two police detectives. Fargas and two others blindly rob a Harlem numbers racket while disguised as cops and are systematically hunted down and "crucified" by the Mafia. Anthony Franciosa and his goons beat him and literally castrate him. "That film was strong and well balanced in terms of black perspective and the white perspective, and how they clashed. And the heat that was produced. You have the same thing in a lot of Spike Lee's films today. It was very much a microcosm of what was going on at the time. The film has a very good pace to it. Tony Franciosa gave a very credible performance as the standard bearer for the Mafia side. That was also very important for me for many reasons because Barry Shear also directed the pilot for *STARSKY AND HUTCH* and specifically requested me for the part of Huggy Bear, based on my work in *ACROSS 110th ST.* It was known as an action film and 'stunt men beware.' I thought it had a lot of balance too, especially between the two warring factions of Franciosa and and my friend Dick Ward. Dick was the original Captain Dobey in the *STARSKY* pilot, but was eventually replaced



*CAR WASH—Note sexy bitch necklace*

by Bernie Hamilton. Quinn was a very intimidating but kind man. Intimidating for us, because he was a big star, he'd been around for so long and he had a lot to do with making the film successful. The other two guys whom I committed the robbery with in the film, well, I was sort of their idol, because I'd been around a little bit and had done some film work before. So they kind of looked up to me. We all met to try and get some things that we wanted in the script in terms of what we thought was real for these characters. Quinn charmed us out of most of our ideas (laughs) and convinced us "technically" why it should be the way it was. They had a great soundtrack by Bobby Womack (issued by U.A.). Somebody told me that Elvis' girlfriend said he used to love this film. Every time he would keep playing back that part (where Fargas preens in front of a mirror after the heist), you know, with the coat. And I guess he kind of liked the jacket I wore. That always made me feel good, like (doing Elvis imitation), 'Shazam!, Hot damn!, Hey!, Hey, play that back!'"

Fargas went to Hollywood with his (now ex) wife Katie for a play and made his TV debut on THE BILL COSBY SHOW. His first West Coast feature was Jack Starrett's CLEOPATRA JONES (Warners) starring Tamara Dobson as a Federal agent. Fargas was "Doodlebug" with

ruffled shirt and walking stick, working for the evil "Mommy" (Shelley Winters) but trying to start his own drug business. "I was cast in the film in New York and they flew me out. Actually, I was used in the screen test. They were trying to find a woman to play Cleopatra Jones. So I was used in the test for a lot of actresses to try out for the film. Jack Starrett was a lot like Barry Shear and Robert Downey rolled into one. Fun guy. Very easy to work with. My other co-star Tamara Dobson, I really don't know what she's doing now. I think she just became disenchanted with the opportunities that were available for black actresses. There just wasn't any work for them, not enough to support the number of people out there. I admire people who take a realistic look and say, 'Hey, why keep beating my head against the wall when there's nothing out there?'" The 6'2" Dobson returned in CLEOPATRA JONES AND THE CASINO OF GOLD (75) and was later in CHAINED HEAT (83).

"Doodlebug" was one of Fargas' great scene stealing characters. "A lot of times I bring humor and pathos to the characters I play. I used to try to shy away from thinking about the funny or the comedic side of what I do, because I consider myself a serious actor. You know, my face can be many different things - very expressive. And to be able to not so much control it, but be aware of that and make it work for me is what I finally started to get a handle on in this picture. And thank goodness, I didn't have to think about those things. I just let them happen and let the camera find the different things and hope that it worked for the film."

BUSTING (U.A.), was a comedy with vice cops Elliot Gould and Robert Blake busting gay bars. Fargas played a gay man who bites Blake's leg. "A lot of times I was hired because I was the one who would take those kinds of chances. I can't get better at my craft, sitting home and saying, 'I'm not going to take that role. That's not big enough. I'll wait for something else.' Especially when you're a character actor. I'm not a leading man type. And I have to go out there and work."

FOXY BROWN (AIP), was Jack Hill's followup to his COFFY. Both starred Pam Grier. Fargas played her no good, back stabbing, coke dealing brother, Link. "You just sort of churned



Fargas and Tom Towles  
in *THE BORROWER*

these things out. You didn't even think about them. You were just very glad to be working. Hopefully some of the directors remember me more than I remember them (laughs). A lot of the time, I didn't have to have that much interaction in terms of direction, because, I knew what my role was. I was a good role player. I'm hired because I bring a certain thing to a movie that, hopefully, no one else can bring. So I looked at *FOXY BROWN*, not so much that I was doing them a favor, but I was there to do my job and did it to the best of my ability. Most of the people who made the most money from the black exploitation movies were the white film companies. And the fact is that there was no followup for these films. Once they realized that blacks would flock to the movies in droves to see themselves on the screen, it became too volatile, too much of a threat. So, a lot of film folks turned their backs. In a capitalist society, when folks turn their backs on money that can be generated, it must be something deeply rooted, probably in racism." Willie Hutch was on the Motown soundtrack.

Martin Ritt's *CONRACK* stars Jon Voight, teaching black children on a remote South Carolina island. Fargas is a fable-like figure, Quickfellow and used an exotic dialect. "It's kind of like a Caribbean accent, but from North Carolina. It's called Geechee or Gulla...kind of like an African accent, but with this sort of Caribbean lilt to it. When people ask me, 'What is your favorite role?', for a long time, I mentioned that one because it was the kind I wanted to see more of.

*THE GAMBLER*, directed by Karel Reisz, starred James Caan. "When we were making the film, I was really struck by the beauty of Lauren Hutton, wishing I could have had some scenes with her (laughs)." It marks Fargas' first screen appearance as a pimp. "If you are observant to your environment, you draw on it as an actor. I lived in New York and grew up at a time when pimps were very visible in terms of their flair and lifestyle. If an actor does his homework, he's always watching, picking up and learning nuances and so forth."

*HUCK FINN* was a TV movie with Fargas as Jim. "I played Jim and it was an interesting way to do it. Robert Tottin directed. He directed a lot of *GUNSMOKES* and what not. Ron Howard and Danny Most of *HAPPY DAYS* played Huck and Tom. It was a great experience to work with Ron and to play Jim the way he's never been played before, I played him younger...and skinnier." Royal Dano appeared as Mark Twain and Jack Elam and Merle Haggard were in the cast.

William Blinn's long running ABC action drama series *STARSKY AND HUTCH* brought Fargas' mug into the homes of millions of television viewers, making his face, if not his name, instantly recognizable for years to come. "We did the pilot in 74.

It put me in the world's eye. It's been syndicated in over 100 countries. I'm very popular in France, Germany, Spain and England. People keep telling me that Benny Hill did a take-off on *STARSKY AND HUTCH*. I mean, there was a time in 1976, when you could have went anywhere in America, in any urban town, and probably found four or five Torinos painted red with a white stripe on them. It's funny, because people walk up to me on the street and try to talk like I talked on the show, or they ask me, 'Where's those clothes?', I mean, they still think I dress that way! That's why I think it's good, that I'm conservative off camera. This is also politically good and educational for my ethnic brothers, as well as for others. Sure, it's a compliment to walk down the street and have people call me Huggy Bear. I have to have my wits about me. But I'm not at all bothered by it. All I say is, 'My name is Antonio Fargas,' and I think that is sufficient. I mean, some people still think *I LOVE LUCY* is still in production!"

NBC attempted twice to star Fargas in his own show. Both times he was a detective with a partner. *ADVENTURING WITH THE CHOPPER* (76 NBC), was to be a half hour comedy series. He was teamed with (black actor) Harrison Page. *HUGGY BEAR AND TURKEY*, a 77 episode of *STARSKY*, was a more serious hour-long pilot starring Fargas and Dale Robinette. Viewers must have been confused, because the "normal" Huggy Bear returned soon after on *STARSKY*...

Fargas also appeared on other popular series at the time. He was on *KOJAK*. "Everybody wanted to work on that show. I played a guy who wore some platform shoes that got left behind at a murder scene. We had a scene, which was created on the set, where he gives me a lollipop. I had it in my mouth the same way he had it in his mouth, and we looked at each other and there was this look that went down between us, because we were eating the pops the same way. It's just something that happened on the set and I'll always remember it." *THE NIGHT STALKER* appearance was



Theresa Russell and Antonio review the latest Ken Russell film, *WHORE*

a voodoo and zombie episode. "I didn't really understand what the *NIGHT STALKER* was about. But it was nice to work with Darren McGavin because I remembered him from *MIKE HAMMER*. He was someone I admired from my early childhood television watching days. Nice guy."

*CAR WASH* was a major hit, directed by Michael Schultz. "CAR WASH was the first of its type, a successful, music-oriented drama. It was the second time I worked with Michael Schultz. He first directed me in a play I did out here called 'Dream On Monkey Mountain.' He's very good. A sensitive man. Very gifted in his craft and still growing. I think Richard Pryor was hilarious. I loved watching him do his bit. We worked together briefly. He was at the height of his career at the time. And the Pointer Sisters, you know... it was great. Some movies

get bigger than others, and you can't tell which ones are popular until you get out in America. After a few years with CAR WASH, I realized the movie had become big. And it stands up today, the great music blended to the dramatic story and the comedy." Fargas played a very outrageous gay character named Lindy. "I tried to bring out the humanity of these people. What I hate to see, especially since I've played a few gay roles, are people who you can tell are actors doing these sort of parts. You can tell they are acting at it." The hit double CAR WASH soundtrack by Rose Royce was on MCA.

Fargas played another gay in Paul Mazursky's NEXT STOP, GREENWICH VILLAGE, his second feature with Shelley Winters, who is known to be "difficult." "Well, you know, she's from the old school. Came up from the whole starlet system. She was very opinionated about how she wanted to be treated and how she interpreted the work. I think one has to defer sometimes, be it a director or a producer, if you want some of these people who have been around in the business so long to work with you and get the job done."

In Louis Malle's PRETTY BABY, Fargas had a good role as The Professor (very much like Jelly Roll Morton) playing in a New Orleans whorehouse. "That was a strange movie and it stirred up more controversy than was necessary. The news of Brooke Shields being 11 or 12 years old and playing a prostitute drew a lot of focus away from what was really up there on the screen. I thought it was a beautifully shot picture. When I went down to New Orleans, I was indoctrinated in the Jelly Roll Morton thing, listening to the tapes he recorded for the Library Of Congress...the Lomax tapes."

UP THE ACADEMY was a return for director Robert Downey. The unsuccessful comedy was backed by Mad magazine, but they soon disavowed it as did star Ron Silver. "That's one everybody sort of wants to disown. I don't like disowning anything. It's out there. You do it. And you try to be as proud of your work as possible."

A 78 "Black American" article said that Fargas "lives in Hollywood, drives his jeep in the desert, studies martial arts and enjoys horseback riding." In a 79 New York Post issue, Fargas

said, "Just once I'd like to have taken the director of that series around the street with me, to see the recognition I have - and then ask for more money. I ought to do one of those American Express commercials, 'Hello, you may not know my name, but...'" After a lot of protests, the violence was toned down on STARKY AND HUTCH. "It got so bad that somebody had to be a real bad guy to get killed. And that's when it lost some of its popularity and it went off." There were other perks to the fame. "Having a doll made in my image, being on HOLLYWOOD SQUARES and having a record on a jukebox were three highlights of my career. That was ground breaking for me. In fact, my sons tore apart my last Huggy Bear doll. I wasn't offered a thousand different scripts to do another series. I was pigeonholed. So I left. I wanted to raise my children in the East. And I also wanted to get back to theatre. I didn't want to sit by the pool in the backyard waiting for the phone to ring. I wanted to participate and get my theatre muscles back in shape. Rhode Island is where I ended up."

He also later ended up on the soap opera ALL MY CHILDREN. "Well, I didn't like the whole idea at first, but it was one of the hottest shows on daytime TV. I was living back East where they film it and I said, 'Why not?', because I wanted to broaden my experience. It was a challenge. But as soon as I got comfortable with my character, the writers of the show killed him off (laughs). My character started out as a very protective father who wanted more for his daughter than the streetwise character she was in love with could offer. My character becomes progressively demented (laughs) and finally ends up running a baby-stealing ring. And that was the end of his storyline. I did it over a period of three years."

In one TV movie, THE AMBUSH MURDERS, Fargas played a transsexual. "I'm basically a character actor, so I feel the more I can get away from that the better. And to play a character like that with big breasts, half man, half woman, was a challenge. It was a sensitive role, because it was someone you cared about. It was about a black guy accused of killing a cop, sort of like a Bobby Seale kind of situation. I think it was actually taken from some incident like that."

FIRESTARTER was a Stephen King adaptation starring

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STARKY AND HUTCH (ABC series, till 1979)  
CORNBREAD, EARL AND ME (HBO)  
HUCKLEBERRY FINN (ABC TV)
- 76 CAR WASH (MCA)  
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- 78 PRETTY BABY (Par.)
- 80 UP THE ACADEMY (Warner)  
ESCAPE (CBS TV)  
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- 82 MODEL BEHAVIOR (Vestron)  
THE AMBUSH MURDERS (Fries) (CBS TV)  
ALL MY CHILDREN (ABC soap, to 83)  
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- 84 FIRESTARTER (MCA)  
A GOOD SPORT (CBS TV)
- 85 STREETWALKIN' (Vestron)
- 86 FLORIDA STRAIGHTS (Orion) (HBO TV)
- 87 NIGHT OF THE SHARKS (Italy) (Edde)
- 88 SHAKEDOWN (MCA)
- 89 I'M GONNA GIT YOU SUCKA (MGM)  
THE BORROWER (Warner)  
VENGEANCE IN LITTLE SAIGON (no release)
- 90 HOWLING VI: THE FREAKS (IVE)
- 91 WHORE (Vidmark)

And On: THE BILL COSBY SHOW, POLICE STORY, TOMA, POLICE WOMAN, KOJAK, IRONSIDE, THE NIGHT STALKER, CHiPS, McGYVER

little Drew Barrymore. "I had a small role in that one. I made some nice money, though, because they had to keep re-shooting the scene. I play this cabbie who has to take Drew Barrymore and David Keith to the airport and they push me to believe that a dollar bill is a \$500 bill." *STREETWALKIN'* was a Roger Corman production. "I didn't have that much to do. I played a pimp.. I'd like to be in the big house on the hill, saying, 'Yes, I was pigeon-holed, typecast,' and in the meantime, be making a film every three months and visiting the bank just as regularly (laughs).

"When I went back East recently, I knew I had to get my theatre muscles in shape, because they get atrophy when you're working in film and not dealing with the demands of what a play requires. I worked my way back into shape and ultimately finished that period by doing a one-man show. It was a great experience for me. I love theatre and as I've said, the things I'm offered in film are not always growth opportunities."

In the HBO movie *FLORIDA STRAITS*, Fargas was "El Gato Negro," a Spanish speaking sadistic guerrilla soldier with a goatee. "We shot *FLORIDA STRAITS* at one of the most expensive sets ever built, although it wasn't made specifically for that movie. It was an unfinished nuclear power plant down in the Carolinas. I think they spent something like 50 or 60 million on it. In one scene, they had me blasting a hand-held machine gun at Fred Ward from a distance of 100 feet. If you were two miles away, it would be easy enough to get hit by those bullets." In *NIGHT OF THE SHARKS*, another movie about a search for hidden gold, Fargas plays the Cuban sidekick to Treat Williams. "You saw that!? Although it was actually filmed in The Dominican Republic, it was made by an Italian film company. Again, through the popularity of *STARSKY AND HUTCH*, the director wanted me for this role. It took about a month to film. It was a great chance to travel. I found a friend on the set, who died shortly after the film, Chris Connely. He played the father, the padre. He helped me get through that one. He was a great help."

*SHAKEDOWN* was a good James Glickenhaus action movie starring Peter Weller. "That was one of those genre things where they wanted someone who had past experience in terms of playing these kinds of things, in this case, an upscale type of drug pusher." In *THE BORROWER* (PV #11), Fargas is a homeless man whose head is ripped off and used by an alien. "Did you ever see the *HENRY* film? Well, the director did that too. I play this street person whom the Borrower takes over and it's really comedic with great make-up. The whole special effects thing was great, to finally work with bladders. And my head explodes!"

Keenan Ivory Wayans' *I'M GONNA GIT YOU SUCKA* featured John Vernon as Mr. Big and Fargas as Flyguy, the now out of touch "Pimp Of The Year." In one of the funniest scenes, Flyguy, just out of jail after a long sentence, struts down the street while everybody stares in amazement at his clothes - and his fish filled platform shoes. "The platform shoes in one of my scenes were very heavy and they leaked. We had two different kinds of shoes. For the far shots, they were plexiglass. And we



With Brooke Shields in *PRETTY BABY*

used the shoes with the goldfish in them for the close-ups. I created the pimp "walk" in terms of the beat of the soundtrack they were playing. The general awkwardness of the shoes actually helped me in that sense. Keenan came from the same neighborhood in New York that I did. Keenan was great to work with, it worked out well for both of us. I'm just pleased for him and glad to know I played a significant part in the success of *SUCKA*, which I'm sure helped him get a great deal at Fox (with *IN LIVING COLOR*). I think *SUCKA* closed the door to blaxploitation by putting it in perspective. To be able to watch the film and laugh was important. We who worked in the field were too close to it to see the humor. In *SUCKA*, we really stretched it out, extended it, and said, 'Okay, that's done.'

In *HOWLING IV* (PV #10), Fargas plays a geek. *WHORE* by Ken Russell, stars Theresa Russell talking to the camera, and Fargas is excellent as her pot smoking friend. "It's almost like when I did *PRETTY BABY*, because of the subject matter and the controversy of using a young girl as a prostitute. When *PRETTY BABY* first came out, it wasn't as hardcore as people expected it to be. It was a sensitive subject. I think with *WHORE*, it's the same thing. Not only is it controversial because of Ken Russell's reputation and genius, but the subject matter and the style in which the film is done is very different. So, I think it counterbalances *PRETTY BABY* because it just the other side of the tracks. I play a street character, yeh. Well, what happens, symbolically, because Ken Russell deals with a lot of symbolism, is my character sort of plays Theresa Russell's guardian angel who saves her at the end of the movie. In a lot of my films, I'm the victim. This time I'm the victimizer." *WHORE* is available in a ridiculous number of video versions: unrated, NC-17, R and under the chicken shit video store title *IF YOU CAN'T SAY IT, JUST SEE IT*.

Fargas is planning his own film company, Lone Lion Productions. "It's called Lone Lion, because I'm a Leo. If all things go right, my manager and I plan to produce films. I want to do commercially viable products, because everything has to do with financing. I'm starting to have a great respect for writers. And with a little structure and work, I think I can write screenplays. I've also had enough experience in the business to know I can direct too, so between writing and possibly directing, I have a full plate."

"I feel I'm maturing as an actor and as a human being, and hopefully, this will be reflected in the product I put out. I'm on a ten year plan. In ten years, I'm cashing in my chips and looking for a bed and breakfast and a fishing boat in the Caribbean. I just want to collect the checks and fish the waters. I like all kinds of fishing, but I like bass fishing the best. I have all these things that I would love to do. I'm the kind of person who has to have the right set up. I've had this vision of myself in a library with all the books I've never read, all the records I've never played, wearing my smoking jacket...you know what I mean?"

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**DIARY OF A SWINGER** 1967, B&W. For some, the harrowing and degrading humiliation of a forced sexual experience is enough to send a sane mind beyond the brink. For this unlikely girl, madness would be preferable to the unbearable memories of tortured enslavement to sexual deviancy.

**ESCAPADES IN MEXICO** 1969, Color. When two adventurous high schoolers sport their thumbs south and trip out to the land of torilla chips and cheap labor, they're taken on a foul fornication fiesta by a group of life's decency drop-outs.

**FOUR KINDS OF LOVE** 1968, B&W. There are reasons for having sex and these motivations are, finally, for the first time anywhere, spelled out for us in a fancy dandy easy to follow fashion. All will be explained to you in due time. Education can be fun.

**PLEASE DON'T EAT MY MOTHER** 1972, Color. This spicy take-off on Roger Corman's 1960 classic, LITTLE SHOP OF HORRORS, will keep you away from gardening for good!

**FREE LOVE CONFIDENTIAL** 1967, B&W. Married women, bent on perverted fulfillment at any cost, discover that they have wandered far out of their league and are forced to submit to unlikely punishments in order to salvage their tainted pride.

**MANTIS IN LACE** 1968, Color, D. William Rotster. Uncut for the first time on video, this psychedelic spectacular packs more LSD, go-go dancing, psychosis, and murder than you're likely to find anywhere else.

**MINISKIRT LOVE** 1967, B&W, D. Lou Campa. Too uptight to make it with Mom? Try the next best thing. Try her sister. A cool new twist on that old Oedipus thing, swinging 60s style.

**NUDES INC.** 1964, B&W, D. Barry Mahon. Fawn-like Barbara Jo travels to NYC in search of the good life and yep, you guessed it! finds employment rather elusive. Her dreams of a well-to-do existence shattered, this petite four seeks shelter from the cold, cruel world and ends up smack dab in the middle of the Big Apple's rotten core—a nude photo factory.

**THE WONDERFUL WORLD OF GIRLS** 1965, Color. Poor Sammy continually finds himself in the clutches of naked rubies. His incredible but true saga will tug at your emotional heartstrings. A must have.

**KITTEN IN A CAGE** 1968, B&W. Agony on the go is forced to see a gang of jewel thieves when they discover that she has something they want, namely, a million five in stolen jewels. A racy, ramshackle, thrill-a-minute escape that will leave you limp and lethargic.

**WANDA (THE SADISTIC HYPNOTIST)** 1969, Color. An unfortunate accident victim is rescued by a beautiful woman. He discovers, to his horror, that not only has the temptress hypnotized him, but plans several delicious punishments for his broken body and soul. You're sure to fall under her spell!

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**WOMEN OF DESIRE** 1968, B&W. A young married woman is drawn into the degrading but lucrative world of prostitution when her appetite for gambling puts her in financial straits.

**VENUS IN FURS** 1967, B&W. One man's most deep rooted fears, darkest fantasies, and the summit of his spiritual ascent collide violently in this Leopold von Sacher-Masoch classic inspired story of hatred and desire. Feel the sickening dream mired in blood and ego. Can you deny yourself the pleasure? Can you bear the sting of the whip?

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**THE GIRL WITH HUNGRY EYES** 1967, B&W, D. William Rotster. Man-hating she devil, Tiger cat shows her claws when reluctant girlfriend, Kitty, tests her independence by running off with a (girl) man. Cat-fights, catastrophe, and catadysm that will catapult you into a state of cataplexy! Meow!

**ERIKA'S HOT SUMMER** 1970, Color, D. Gary Graver. See the complete Enca Gavin (BEYOND THE VALLEY OF THE DOLLS) as you've never seen her before—tan marks and all—in this spicy sensual summer spectacular.

**ACAPULCO UNCENSORED** 1968, Color. Take a titling peek past the perky travel brochures and beyond the naked sun-baked beaches into exciting, sensual excess. Upper class depravity, drugs, and more sex, sex, sex than you can shake a palm frond at.

**THE TOUCHABLES** 1961, Color. Mayhem! Mystery! Mirth! Make time with Claire Brennan (SHE FREAK) and these tantalizing touchable gungals! This Boxoffice International espionage epic was so good they released it twice!

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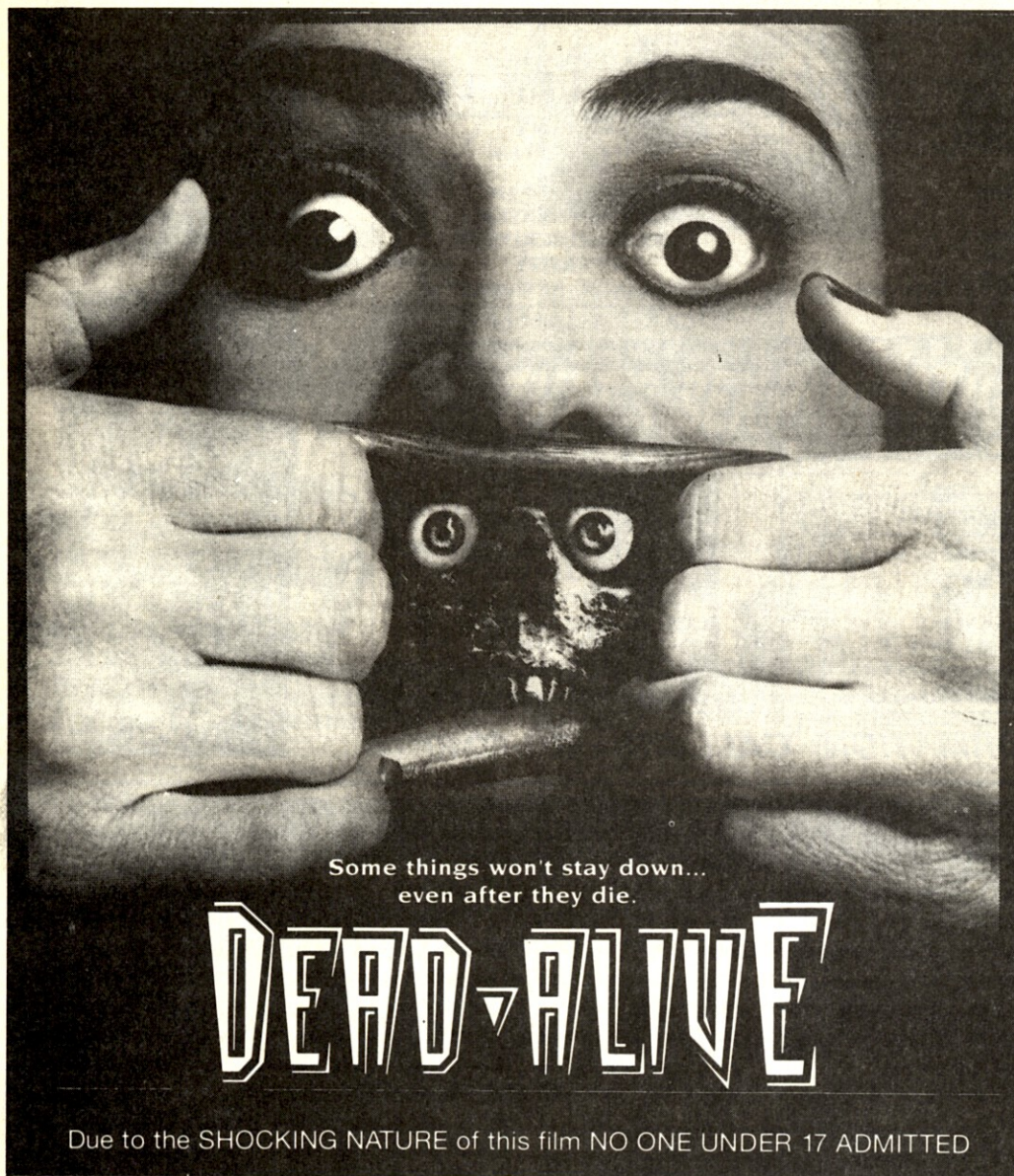


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# BAD TASTE FROM NEW ZEALAND



Peter Jackson

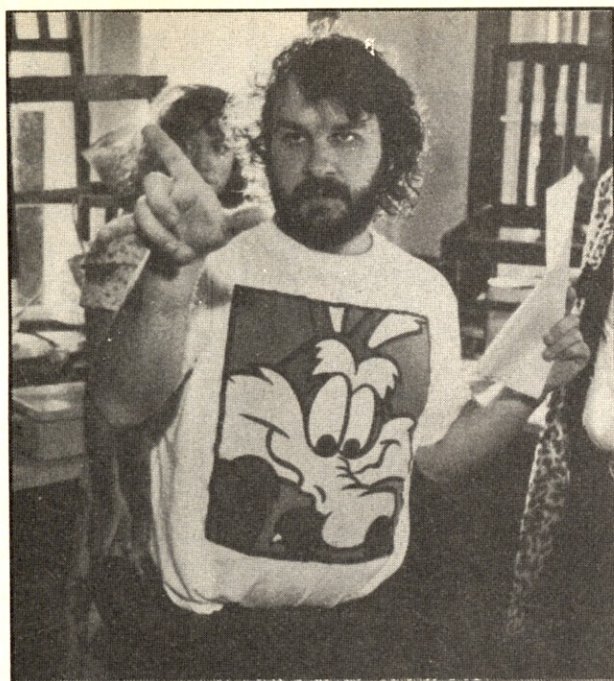
Interview By Edouard Dauphin

In his native country, they call Peter Jackson "the Sultan of Splatter." That country is New Zealand, where Jackson, now 31, first surfaced with *BAD TASTE* (Magnum, 87), a gory, action, science fiction comedy with no female cast members. Jackson was producer, director, co-writer, co-editor, in charge of FX and played two roles in his 16mm debut which was five years in the making. The soundtrack, by Michelle Scullion (theme by The Remnants) is excellent and was issued on a picture disc in Germany. Begun as a short in 1983 while Jackson earned a living as a photo engraver, the film was shot "every Sunday" with a 25-year-old 16mm camera. By 1986, Jackson had 75 minutes of

*BAD TASTE* finished, funded entirely from his weekly wages. He quit his job after the New Zealand Film Commission provided money to complete the movie and *BAD TASTE* premiered at Cannes in 1988. (MEET) *THE FEEBLES* (89) an "adult puppet spectacular," followed two years later, earning cult status if not a U.S. distributor. Blotch, a sea lion producer who also deals coke discovers then abandons Heidi, the Hippo star. Characters include a rat porno director, a fly tabloid reporter who eats shit, a frog heroin addict who has Nam flashbacks and the lone normal, shy hedgehog named "Wobert." Jackson calls it his "Spluppet" (splatter/muppet) movie. Reportedly, Jim Henson's daughter walked

out of a screening in a rage. The Michelle Scullion soundtrack was also issued as a picture disc. "People are too terrified to release it in America," suggests Jackson, "but it has its fans. A lot of people in Hollywood like it. They hand around cassettes." *DEAD ALIVE*, Jackson's latest and most lavish picture, released by Trimark minus an MPAA rating, is a splatter comedy that takes the zombie genre, yanks out its vital organs, and reinvents the concept of the living dead.

Initially called *BRAINDEAD* (92), before a title search turned up a Roger Corman movie with the same name, *DEAD ALIVE* is a gore-swollen movie that aims for grins, gasps and groans and gets them in about equal measure. The U.S. theatrical release from Trimark is *BRAINDEAD* minus 10 minutes of footage. Set in 1957 in Wellington, New Zealand, it's the story of



Peter Jackson

Lionel Cosgrove (Timothy Balme), a timid 25-year-old whose life is suddenly changed when his domineering mother Vera (Elizabeth Moody) gets bitten by a Sumerian rat-monkey and turns into an eyeball-popping, pus-oozing, flesh-eating zombie. Like some Down Under harbinger of Norman Bates' mother, Vera refuses to remain dead, especially when she learns of Lionel's fledgling romance with doe-eyed shop clerk Paquita (Diana Penalver) who, despite being alive, can hardly compete with Mom's undying love. Vera's subsequent rampage is the equivalent of a zombie chain letter, as each of her victims, once dead, soon returns to life, hungry to follow her example. The carnage goes on pretty much non-stop for the second half of DEAD ALIVE and includes what may be the first cinematic example of mass killing via rotary lawnmower.

His own press material says Jackson has "firmly established himself as the king of splatter gore," but in New York for a brief stopover en route to the Sundance Film Festival, he is modest about reaching for such a lofty monarchy. "I guess I can be proud of a title like that, but I don't know whether it's true. I'm really a fan who is making films that I would like to see. To me, the kings of horror gore are always going to be people I've admired, like

Sam Raimi, George Romero and Stuart Gordon. I don't wish to be a pretender to their crowns."

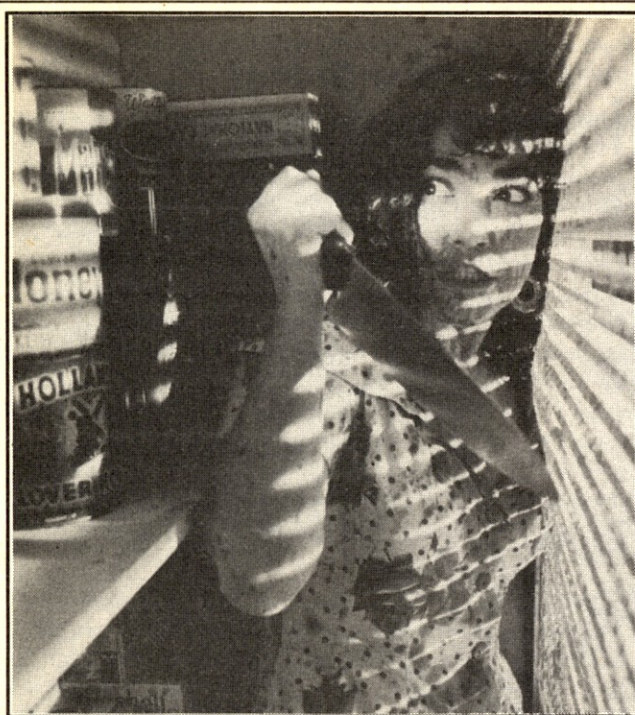
Jackson is accompanied on his Gotham visit by Frances Walsh, who, along with fellow New Zealander Stephen Sinclair, scripted DEAD ALIVE with the director. Walsh, who has written extensively for New Zealand television and who met Jackson in 1986, recalls the evolution of DEAD ALIVE as something of a voyage through theatricality. "Stephen Sinclair [one of Kiwi-land's prominent playwrights] suggested to Peter that we develop this zombie idea, so we wrote a draft. It was quite dialogue-heavy. There were a lot of talking heads in rooms. Over the next three or four years, we realized that this movie was for a gorehound audience and they weren't going to tolerate these seven-page scenes of people talking to each other. We cut it down and refocused it toward a more action-oriented script."

Persuading the New Zealand Film Commission to fund the movie to the tune of \$3 million (more than a third of its annual output) might have been trickier had not BAD TASTE, according to Jackson, emerged as the Commission's most financially successful film. Still, Jackson admits, there were times when he could scarcely believe such an official organization was sanctioning a movie with that high a proportion of blood and gore. "The script had a lot of blood in it, but we didn't really describe things in detail. We would have one sentence that would cover an entire sequence: 'Lionel grabs the lawnmower and dismembers zombies in all directions.' We were hoping that people reading the script wouldn't register what was happening. They'd just say: 'Oh, lawnmower, right....zombies, ah, yeah....hmm, that's a bit gory....' What we put on the screen went far beyond anybody's imagination who was actually reading the script."

Eventually, of course, the Film Commission grasped the excessive nature of DEAD ALIVE, but, Jackson



FEEBLES suicide attempt.



Diana Penalver as Paquita — BRAINDEAD

reports, they offered no interference during the shoot at Avalon/NFU Studios, primarily a television facility in Wellington. "Once they approve the script and give you the money, they leave you alone. They keep track of whether you're going over budget or if you're behind schedule, but if there are no problems — and we didn't have any — then they stay away. I think they visited the set once during the making of the film, when we were doing a stunt they wanted to see. They came along, had a look, stayed an hour, and left. They basically didn't see the film again until it was finished. They imposed no control over me in terms of the edit. I had final cut. They could suggest things if they wanted to, but, in the case of this film, they didn't. I can't recall them really having any problems at all. They'd sit there and I guess they'd wonder what on earth they'd done and was this a big mistake they'd made, but they didn't lay it heavily onto me. They saw the film when I got an assembly together. It was pretty much a final cut and we screened it for them. I think they were a little bit taken aback by the amount of gore. At that stage, we hadn't got the music in place, so I kept assuring them that, when the music was there, it would seem a whole lot more fun. So they went away again and we ultimately got the music on and they saw it again when it was finished. It was too late then to do anything about it."

Because of the blood, gore and other special effects, *BRAINDEAD ALIVE* was, in Walsh's term, "sticky" to shoot once the basic drama scenes were finished. "The last six or eight weeks," Jackson recalls, "we were all just trapped in this claustrophobic set covered with dyed red pancake syrup that we used for blood. I think we used 3,000 gallons by the time the film was finished. At first, we'd shoot a scene, then we'd clean up. We'd mop the floor so it was all nice and clean again. But, eventually,

we gave up, and it just became a very unpleasant environment to work in. The floor of the set, which consisted of these hallway tiles, got so sticky with built-up layers of syrup that you'd be standing around talking about where to put the lights or what shot you wanted and when you'd start to move away, your feet would be glued to the floor. You'd have to rip the soles off your shoes to get them off the floor. The movie lights heated all the syrup up, because it was everywhere, it was all over, just dripping down the walls, everywhere... The continuity lady almost had a breakdown. I kept telling her not to worry. People are not going to notice continuity when you've got so much blood around... All day long, you were working in this hot, thick atmosphere, with this sticky stuff that got into your lungs. You'd go home at the end of the day and it had got everywhere. You'd wash your clothes and have a shower and you could still smell it. At the end of the next day, you'd be scratching in your ear and you'd find a bit of that sticky stuff that was in your ear that you didn't get out when you had a shower the night before."

"The actors had it worse than anybody. At least, I was in reasonably comfortable clothes. They had to spend their days in sticky clothes. Tim Balme, who played Lionel, got drenched in blood during the lawnmower scene. It was shot with several cameras, but it still took us three or four days to shoot the whole sequence. In addition to Tim wielding this fake lawnmower that was rigged with blood tubes so the blood would gush in all directions whenever he rammed it against a zombie, we also had people off screen who were throwing blood back in his face. We shot one take that lasted about 90 seconds where we just kept throwing blood at him. In the end, he was just screaming because it had gotten into his eyes and was stinging them. He stood it for as long as he could, but, finally, he was just holding the mower and screaming for us to stop. We actually used that shot in the movie. It was a nice sort of moment."

"Due to the terrifying nature of this film," read an invitation to the *DEAD ALIVE* press screening, "no one will be allowed into the theatre," and while that caveat was meant to be humorous, still Jackson's picture arrived in U.S. theatres without an MPAA sanction, in contrast to the way the film was received back home. "In New Zealand," explains Jackson, "we've got an R-16 rating, which means it's restricted to people 16 years and over. But ratings in New Zealand don't have any stigma attached to them. Trimark chose to release it unrated here rather than release it as an NC-17, simply because they think that an NC-17 has a lot of stigma attached, which they preferred not to have. I just think it sounds like a crazy system. I watched that guy, Jack Valenti, on television a couple of days ago. He's got such a cheek to sit there saying: 'We're not censorship, we don't censor films.' They're like some terribly creepy organization, the mind police, and the fact that they deny they are makes them all the more creepy, as far as I can see."



BRAINDEAD — Timothy Balme as Lionel

Jackson thinks of DEAD ALIVE as a movie in the comic tradition. "I had no intention of making a violent movie and I argue that DEAD ALIVE is not violent. I say that quite seriously. I'm not being flippant. To me, the word 'violent' has negative connotations. When people use it, they're always using it in a negative way. It means pain, suffering, unpleasantness, people in torment. It's a nasty word that is used to describe nasty situations. I don't think that applies to the film I've made at all. I've made a comedy. Sure, it goes over the top. I call it 'splat-stick.' Someone wrote that DEAD ALIVE was a Buster Keaton movie with gore. That was the best description I've seen... Creating an uneasy atmosphere or making people frightened doesn't interest me that much. What I enjoy doing is making people laugh. The way that I'm doing it with this film is by putting so much blood on the screen that people just think it's stupid, and then I go beyond that. With the amount of gore in DEAD ALIVE, people have to have some reaction and so they laugh. There's nothing else they can do. They can't scream. Often people scream in films, but it's just not the right sort of thing to do in DEAD ALIVE. You don't scream. It hasn't been set up that way. It's clear from the early stages this is not real life. Lionel and Paquita's romance, with the cheesy music, is just too sweet. They're too innocent to be real-life characters. It's a comic-book movie, really. I can't imagine anyone watching DEAD ALIVE, getting the family lawnmower, and doing a copycat lawn mowing massacre.

"This film exists because I'm such a big fan of the EVIL DEAD films and RE-ANIMATOR and

DAWN OF THE DEAD. I definitely wanted to make my own zombie movie, but I didn't want to do a rip-off of any one of those films. They're exactly the same genre, the zombie splatter gore type story, but they each have their own identity in my mind. I always think of DAWN OF THE DEAD as being the shopping mall zombie movie. I always think of EVIL DEAD as the cabin in the woods. RE-ANIMATOR is the hospital and the syringes and that medical feel. I think setting DEAD ALIVE in the 1950s has given it a really nice flavor of its own. It's the story of this boy and his mother turning into a zombie in this weird little 50s town. I think it has its own identity." Jackson admits, however, that back home, there are those who feel New Zealanders should make films which present a favorable image of their country. "I just think that's crazy. Are people going to see DEAD ALIVE and think that New Zealand is full of zombies?"

Currently, Jackson is mulling over some American movie offers but doesn't seem eager to settle down in Hollywood. "I've been to quite a few meetings in Los Angeles with people who are genuinely stupid. They've got this job, but they haven't a creative brain in their head. Dealing with that sort of people on a regular basis would drive me crazy. It's hard enough being in a meeting with them for an hour... I guess what I'd really like to do is have a good American distribution deal for a film that I could make on a decent budget in New Zealand and have total control on. I have no rules. I'm happy to stay in New Zealand and, one day, I'll come over to Hollywood and make a film, but it will be the right movie that I really want to do." As for Walsh, she's found a logical outlet for all that theatricality in DEAD ALIVE's original screenplay. "Stephen Sinclair and I went away and wrote a stage version, which we've just finished. A splatter musical."



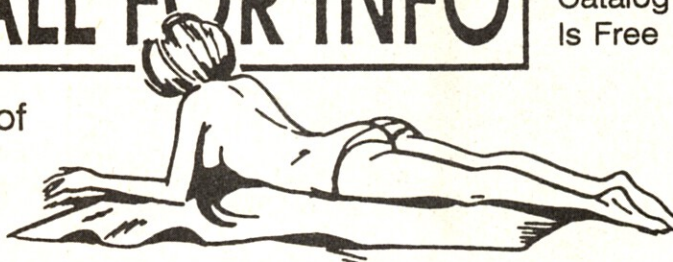
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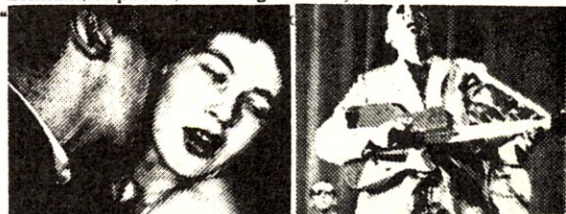
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# The Naked World of George Harrison Marks

Interview by  
Bal Croce and Marc Isted

George Harrison Marks was the leading photographer and publisher of "glamour photography" in England in the 50s. He was sort of the Irving Klaw of Great Britain. He still lives and works out of the same Stanford Hill, North London flat where he was born in 1926. "I left school at 13, the war was on, kids were being evacuated, but I stayed in London. My mother said, 'Go find a job.' Wherever you went there was work, most men were in the Army. Friends of the family knew people at Ealing Studios and bang, I was banged on with a very famous cameraman, one of the greatest of the 30s, Percy Mumford (THINGS TO COME...), by this time he was 71-73. I had experience crammed into me photography and lighting wise that would



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## "AS NATURE INTENDED"

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normally take 25 years to learn. He couldn't see the apertures, he didn't want anyone to know." It was a while before Marks put this knowledge to use, though.

"My family were theatre people. I've got people in my family on the stage going back to the 1800s. My father was an entrepreneur, in fact he used to put on Variety bills, so I grew up in music halls. The local was the Hackney Empire." Marks became half of a music hall comedy team with Stuart Samuels that lasted for eight years. "By the early 50s, I started doing a bit of photography again. Variety was dying, I saw it coming. I knew something else, so I thought I'd give it a shot. I was living just off Tottenham Court Road and Charing Cross Road. In those days most of the theatrical and variety agents were there and I knew a lot of them, so I'd give them my card, tell them I had a studio and I did theatre work. I had taken some stuff of (comedian) Norman Wisdom. He was stooging for David Niven." These publicity photos later led to a job at "The Folies Bergere" at the Prince Of Wales Theatre and Marks soon began doing nude shots. "I was doing something people hadn't seen before, everything (then) was health



*Pamela Green (right)*

and efficiency. I was used to photographing comedians and getting life out of them and that's what I did with the girls. I was called everything under the sun, things like bloody Svengali, the Devil!, everything! It made my name. Publishers wanted my work.

"One day a German publisher came to me and bought 100 pictures to go into a book in Germany, and on his way out, said, 'Can we use your name on the cover? I'll give you 100 pounds extra'. I thought that if he was willing to pay for my name, it must be worth more than that. So I put a pocket magazine together (starting in 57). "Kamera" was without a doubt, the best selling magazine of its type in England. It was big business. I had 31 people on the staff. It was a tremendous amount of work. There wasn't a single day I didn't shoot from the middle 50s to the middle 60s. "The 5" x 7" Kamera, "portraying the magnificence of perfect womanhood" was printed in Holland. Issues featured (usually full page) posed studio shots (some in color) of great looking naked models.

Each photo included exposure, lighting and stop info. The models pubic area was always airbrushed, leaving a smooth mystery region (this was common in all men's magazines until the 70s). Ads offered sets of wallet sized glossy photos. Some issues also have smaller candid shots of Marks (usually with drink in hand) with his trademark goatee and mustache and his models partying with various (minor) celebrities. Other magazines followed from Kamera Publications. "Girls" was one and "Solo" featured one model per issue. The top model in Mark's magazines was the gorgeous Pamela Green, who had posed nude for Vogue in 54. She had also been a showgirl at the Follies. She posed with different hair styles, hair colors and looks. In some shots, she even had different skin colors. Sometimes she worked as Rita Landre. Marks (who was married three times), spent eight years with Green. She later claimed that she was basically the beauty and the brains behind the lucrative business.

Marks first shot glamour films the next year and eventually turned out "over 500." The films (with titles like "The Window Dresser," "Xcitement," "Gypsy Fire," "Witches Brew"), (were shot with 16mm but were sold as 8mm, three minute shorts) to men, from camera shops and newsstands. He exported his short films to Europe and America and imported shorts by Irving Klaw and Bunny Yeager and, later features from David F. Friedman. Marks



*Pamela Green, Marks and actress Vanda Hudson*



was a consultant for Michael Powell's *PEEPING TOM* (filmed in 59). His actual studio, assistants, photos and wife were used. The disturbing classic features Carl Boehm as Mark, a young man making films just like Marks did. The newsstand in the movie (with Mark's friend Miles Malleon as the shop owner) is just like one that would have been selling Mark's films at the time. Pamela Green later remembered - "In one scene with Carl Boehm, I was totally nude, beautifully lit by (Czech cinematographer) Otto Heller. The re-cut version left just a glimpse of me at the far end of the bed. The first version was shown at the premiere and after that it was seen overseas, although it has been known to surface in cinemas around London. The second one is shown on television." *PEEPING TOM* was first released cut (in 62) by Astor in America and a very cut version played late night TV where it gained a cult following. It was later restored and re-released in 78 by Martin Scorsese.

**N**AKED AS NATURE INTENDED (PV #9) was the first of Marks' five features. The color hit had

them lined up for over a year in England. Producers Michael Kilinger and Tony Tenser later used the profits to back Roman Polanski's *REPULSION* and *CUL-DE-SAC*(!) "That was a glamorized travelogue all shot through Devon and Cornwall. I went on a personal appearance tour with that first film. It was the first nationally released film in Britain that ever showed a nude. The censor at that time was a great character called John Truewylan. No mug, but a great character. I told him I had some of the leading figures in the nudist movement in the country (I didn't have anybody!). I found the first nudist colony outside Walford. The founder of British nudism was an old boy there, called John McCusky, he was about 84-85. I thought, if I could get him, I'd be home, so I went and saw him. He had a long white beard, broad Scottish accent, but he knew and loved my

work. So, I got permission to shoot at his camp, went back to the censor and they allowed me to go ahead with the filming. The press we got on the pre-publicity, you wouldn't believe!" Stuart Samuels plays all the male characters. In later features, Marks himself played all the male characters. It was released by Crown International in America. Green left him



*Models in  
KAMERA  
magazine*





after *NAKED...* hit and went with Douglas Webb, a war hero who was the stills photographer for *NAKED...* They're still together today, living on the Isle Of Wight. Green returned for Marks' next feature and also appeared briefly (with her clothes on) in both *THE DAY THE EARTH CAUGHT FIRE* (62) and *LEGEND OF THE WEREWOLF* (75).

**C**HIMNEY SWEEPS was a rare, non-sex feature. "The next was *THE (NAKED) WORLD OF HARRISON MARKS*, a fantasy, a big production, big sets. I filmed that in our own Holborn studios." Marks is seen at work photographing "twenty beautiful girls" (including Christine Williams from *Playboy*) and in comic dream sequences. Marks, reverting to his vaudeville days, appears as Dracula, James Bond, Al Capone and four other characters. It was "in *Glorious Colour*" and was narrated by actor Valentine Dyall (*ROOM TO LET*). Top-billed Green only made a cameo appearance and June Palmer, another popular Kamera model, was featured. It was released by Manson Dist. in America.



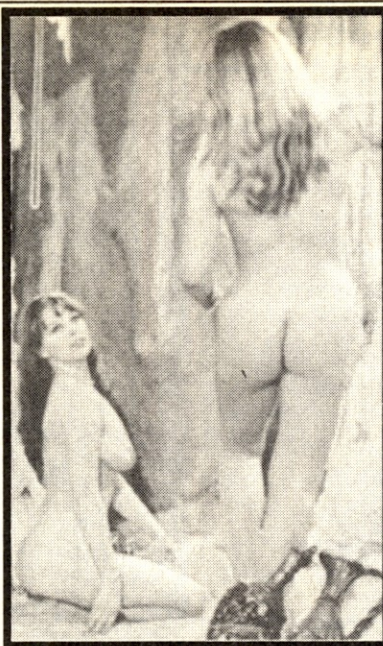
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**"I** made a few for America. My agent in America set it up. I was halfway through the first one (*PATTERN OF EVIL* or *FORNICON*) and I found out who I was working for... the "Mob." It was very low budget. I went into production and about 4 or 5 days into shooting, my American agent said,

'I'm coming over with the money boys'. Halfway through filming, they walked in. The bloke had a loud blue checked suit on, he looked like a comic from the old school. I took my agent aside and in all innocence, I asked him, 'Is he in showbiz? He looks like a comic.' He said, 'Yeah, he's really funny, he's got a gun in his pocket and he's with the mob!' *PATTERN OF EVIL* was never shown in England. It was about a bisexual London cosmetics company owner, a secret formula and a murder. Scotland Yard investigates and suspects are put on a torture rack at a costume party. Monique Devereau was one of the stars. It was from Marvin Films, the same company that released Andy Warhol's *HEAT*.

**N**INE AGES OF NAKEDNESS (PV #7), was another comic nudie, but this time with sex scenes, instead of just naked ladies. Marks stars as himself, talking to a psychiatrist and relating tales of his ancestors. He plays all the male characters again in the historical sequences. It ends with a topless women in space segment. Actor Charles Gray (ROCKY HORROR PICTURE SHOW) narrated. With June Palmer and Pat Schaefer/Patricia Rose. This was followed, in 71, by Marks' 2nd "porno" trial for sending obscene materials through the mail, then (according to David McGillivray) by five years of heavy drinking.



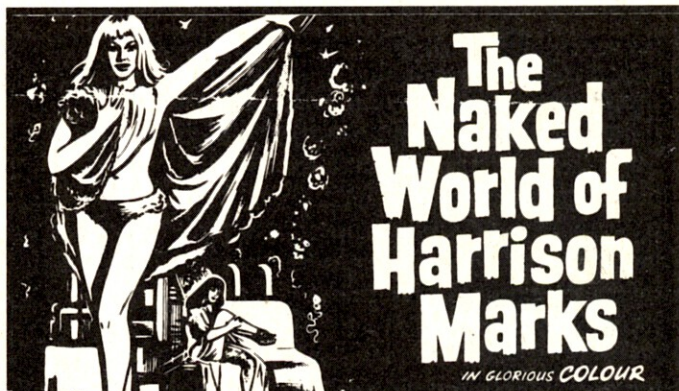
NINE AGES OF NAKEDNESS

**H**is return to feature making was COME PLAY WITH ME, backed by the publisher of the "Playbirds" and "Whitehouse," British men's magazines. The comedy about forgers was a big hit in England and ran for years. Marks starred with Alfie Bass (THE FEARLESS VAMPIRE KILLERS). The naked female cast included Sue Longhurst, Nicola Austine and Ingmar Bergman's daughter Anna. Mary Millington (who starred in several features before killing herself in 79) was in it and so was Suzy Mandel (a regular on BENNY HILL, who was also in PRIVATE EYES with Don Knotts and BLONDE AMBITION, a porno feature!) "It was just a film that made a fortune! After that, I decided to retire. I'd made a lot of money, so I decided to retire."

**O**ver the years, Marks became rich and went bankrupt. He had been prosecuted for porn, when he was just making old fashioned nudies. Later on, he really did make (anonymous) porno movies, books and calendars, backed by German and Danish money. One 8mm title (part of the "Mystra" series) was BLOOD LUST, a hardcore vampire movie. In the 80s, Marks began specializing in spanking products. He edits "Kane" magazine

and makes spanking videos. "Some people who had the leading magazine of its type had it put together by a guy who had been doing it for 25 years and he died. I was doing a little business with them and they said, 'Can you help us out, we are three weeks late with an issue.' I thought it was a bit of a joke. Spanking?! Well, I'll tell you, it's one of the biggest businesses I've been involved with. The people who buy this stuff, it's very mild, not hard core by any means, are doctors, solicitors, barristers, etc." In 91, Marks produced a variety show at London's Shaw theatre. In 92 he turned up on American TV. He was interviewed on the Geraldo Rivera show (!) about former actress Pat Schaefer (from NINE AGES...),

who was involved in a multi-million dollar alimony case (and with Governor Wilder of Virginia!) In England, men of a certain age group probably long for the days when Marks and his magazine, photos and 8mm films were the hottest items around. "I've no wish for fame or glory anymore, I've had it, done it. I don't want to knock my guts out anymore."



**T**hanks to Cynthia Rose, David McGillivray (for his book "Doing Rude Things") and Will Stevenson, head of The British Film Institute.

#### HARRISON MARKS FILMOGRAPHY

59 PEEPING TOM (59) consultant  
61 (NAKED) AS NATURE INTENDED (Something Weird) P/D  
63 CHIMNEY SWEEPS - P/S/act  
65 THE (NAKED) WORLD OF HARRISON MARKS - P/D/S/act

67 (FORNICON)-PATTERN OF EVIL - P/D  
68 OTTO UND DIE NACKTE WELLE (W. Germany, acts)  
69 NINE AGES OF NAKEDNESS (Media) P/D/S/act  
77 COME PLAY WITH ME - D/act

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 (Franco)(French language/English subtitles)  
 HORRORS OF SPIDER ISLAND (59)  
 (German language)  
 HOWL OF THE DEVIL (X) (90) (Paul Naschy)  
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 SADO MANIA (X) (80s) (Franco)(French language)  
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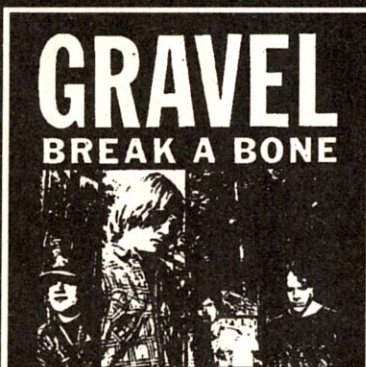
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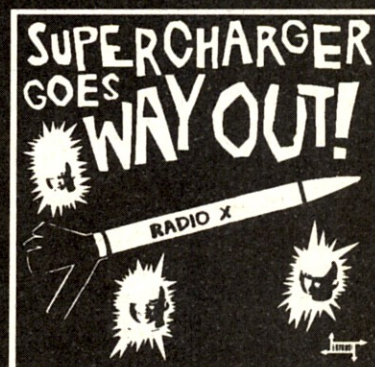
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# EXTRA! BURIED ALIVE WITH DONN DAVISON!

Patrick Slusher (of Olympia, Washington) read our "Spook Show Racket" features last issue and responded with a letter and a whole pack of illustrations and publicity about the multi-talented rip-off artist Donn Davison. Davison, based in Brunswick, Georgia but from Kentucky is really Phil Chandler and he was a.k.a. Alan Milan, Don K. and D. E. Davison. I was amazed to discover that Davison was the brains behind the early 60s buried alive show in Cleveland that Ghoulardi hosted. I was too young to go, but I was fascinated by the concept of paying to see a burial. Here is Slusher's letter (with additions of my own).



Without a doubt, Donn Davison was one of the all time great hustlers down south and really one of the last of the "tall grass showmen." Donn has always been first and foremost, a professional magician. To this day he still tours with a full evening illusion show, promoted through telephone solicitation. Naturally the show features not one or two, but eight sexy, scantily clad broads. Family entertainment Southern style! He also offered other magicians, an escape artist, a balloonist, ventriloquists and clowns for "Fairs, carnivals, trade shows and shopping centers."

Early in his career, Donn created two successful spook shows, "MONSTERS A GO GO" and "THE HORROR CHAMBER OF BLOOD AND GORE." The 60 minute GO GO show was staged after a horror movie and a rock 'n' roll movie and was followed by another horror



movie and another rock movie. The later show was often presented on the roof of a drive-in snack bar. Some of the additional attractions were "THE BEATLES! Magically Transformed," "The Ethereal Materialization of Liz Taylor as Cleopatra," Teenage Frankenstein on stage and "Bobbi Dukes, Hollywood Starlet" or "Go-Go Dancer Pat Collins." "Dukes" or "Collins," sometimes billed as a star of the Beach Party movies, were any local girls that were available to "twist, frug, watusi..." in a bikini. The "live babies" given away were goldfish. Free "Blood Pills" were red hot candies in an envelope.

Later, he dropped the spook show format in favor of the "MAN BURIED ALIVE!" show. A funeral canopy was erected on the drive-in grounds and a grave dug. A man would be "hypnotized" and buried in a coffin on Friday night and remain there until closing on Sunday night. Patrons were allowed to file by and peer into the grave via a "viewing tube." Patrons were also encouraged to return each night to make sure the man was still alive in the grave. Girls were given free "My Sin" perfume if they could look into the grave without fainting. Eventually, Donn realized that this promotion would be 100% more effective if he buried a beautiful girl in a bikini. Of course, this was an immediate hit, and sometimes the drive-ins would be kept open all night so that kids could return and pay 25¢ for the privilege of seeing the buried girl in the wee hours. The show became "SATAN'S BLOOD BURIAL - See The Daughter Of Satan Buried Alive!" At some shows, the feature attraction was Larry Buchanan's THE NAKED WITCH, followed by HORROR OF DRACULA and THE CURSE OF FRANKENSTEIN. When the Buried Alive show played at Cleveland's Cloverleaf Drive-In, the "event" was hosted by legendary TV horror movie host Ghoulardi. The appropriate PREMATURE BURIAL (which was new at the time) plus THE UNDEAD, THE HAUNTED STRANGLER and FIEND WITHOUT A FACE (which were not) were all on the bill. The burial show made the local daily papers. One article said, "the stunt is so old, it's new again."

Next, Donn played the drive-in circuit with a burlesque show of all things. Again, this "Midnight Scandals" show was presented on the roof of the drive-in snack bar between movies like NOT TONIGHT HENRY and other outdated softcore fare. The show consisted of two or three girls, Donn doing naughty magic and adult humor and sometimes, another comic. These shows always carried backdrops, PA, special effects, etc. The shows may not have been all time greats, but imagine a production like that on the roof of a small town ozoner in the mid 60s. Of course, an adult novelty package was "pitched" at the conclusion of the show.

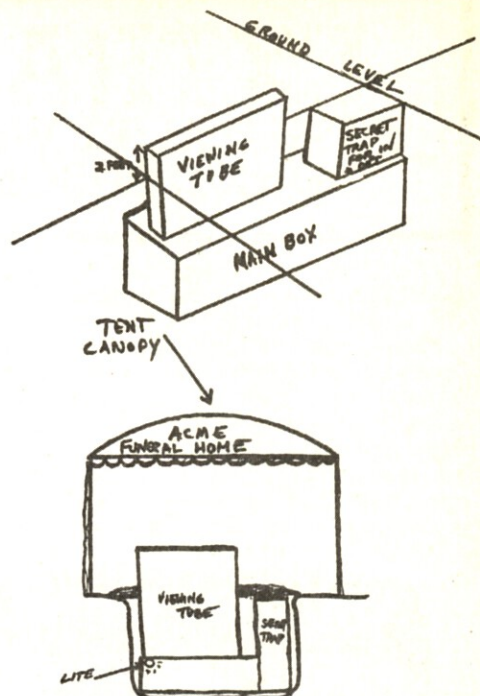
Donn promoted family films as well in the 70s. This was always done in conjunction with a special live show promotion at the theatre. A deal was made with the local school district, and all the kids would be bussed in (at their own expense). The students then paid \$1.50 each to see Donn present his live act plus a "clean, wholesome" movie. DUNCAN'S WORLD ("A modern day Tom Sawyer and his friends") was an obscure, low budget feature produced by a woman named Helen Masson Copeland that was used for this promotion. Later on, K. Gordon Murray kiddie films were used instead. Donn actually wrote a booklet on how to promote a show in a grade

**ON OUR STAGE**  
**MONSTERS**  
**A-GO-GO**

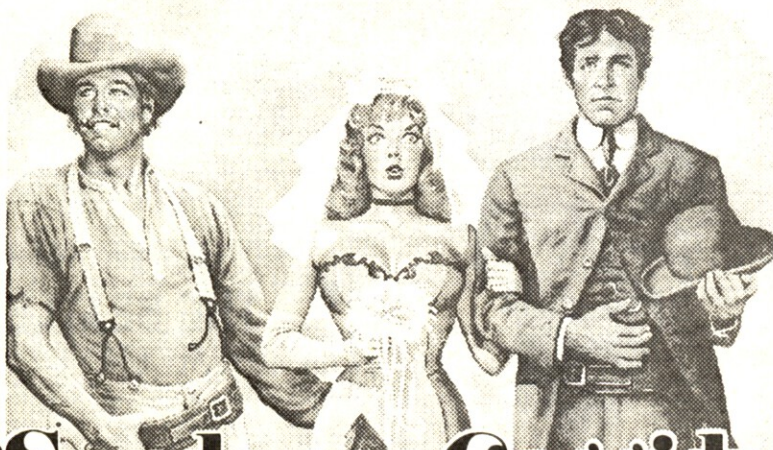
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**FREE! 2 FOR 1 PASS TO ANYONE**  
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**BOOZE, BANKS & BROADS!**  
 They Had Their Hands in Everything!!!

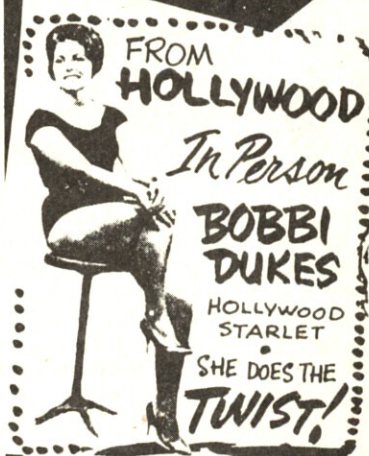


**“Sundance Cassidy**  
**AND**  
**Butch The Kid”**

**(DON'T CONFUSE THEM WITH THOSE OTHER GUYS!)**  
 SUNDANCE CASSIDY & BUTCH THE KID, STARRING JOHN WADE,  
 KAREN BLAKE, and ROBERT NEUMAN. DIRECTED BY ARTHUR  
 An Edward L. Montoro Presentation of a Film Ventures Int. Release • Color  
 THEATER



**ON STAGE**  
**IN PERSON**




**HEY, MAN! DIG THIS CRAZY**  
**SHOW FOR A REAL GONE THRILLER!**

school for the kids. This included window cards in the classrooms, one sheets in the hallways, radio spots for the principal to play each morning over the school PA (!), and a continuous trailer playing in what appeared to be a video cabinet stationed in the lunch room. Once Davison promoted a stage show called Holiday In Magicland as "In the tradition of Walt Disney."

Donn promoted many films in the southern drive-in circuits. He produced, directed and starred in MOONSHINERS WOMAN (68). Some others were THE WIDOW IS WILLING, OBSCENITY, THE PRICE OF SIN (K. Gordon Murray birth of baby movie), THE FLESH IS WEAK and FIEND FOR FLESH. He took David F. Friedman's SHE FREAK (66), added some 3-D scenes and called it ASYLUM OF THE INSANE. SHE FREAK was a loose remake of FREAKS. Friedman thinks Davison may have added a 10 minute 3D reel from Peter Walker's British movie FLESH AND BLOOD SHOW. Friedman could have easily sued Davison, but now says "I was kind of laughing about the whole thing (at the time). I was more mellow in those days. ASYLUM OF THE INSANE was in

retitle. WHOREHOUSE could be any adult, R rated country theme sex movie that Davison had a print of. Often, local small town newspapers would censor the title and list it simply as LITTLE HOUSE ON THE PRAIRIE(?). Nobody could sue him because the papers made the change.

Finally, Donn did a great deal of work with Film Ventures International, creating campaigns, titles, and generally hustling their films to buyers. Film Ventures was (and is) an Atlanta based company founded by the late Ed Montero. Davison took an unknown spaghetti western and turned it into SUNDANCE CASSIDY AND BUTCH THE KID. It's even played on TV under that title. He also worked on DAY OF THE ANIMALS a.k.a. SOMETHING IS OUT THERE (77) and THE FORCE BEYOND (78). His crowning achievement was the hit Italian EXORCIST copy, BEYOND THE DOOR (75). The TV ad campaign was far better than the damned movie and we have Donn to thank for that. ANIMAL HIGH (79), "Where Nobody wears a toga!" was an ANIMAL HOUSE rip-off. He also wrote a book based on BEYOND AND BACK.



**SATAN'S BLOOD BURIAL**  
THE MOST DIABOLICAL HAPPENING EVER SHOWN ON THE SCREEN!!

**IN PERSON**

SEE...  
EVIL... WILD... WICKED... and WANTON!

SEE...  
IN PERSON... SATAN'S DAUGHTER... BURIED ALIVE CLAD IN ONLY A BIKINI... WITHOUT FOOD OR WATER... HOW MANY DAYS CAN SHE TAKE IT?

SEE...  
A LEGEND OF BLOOD AND TERROR COME ALIVE TO HAUNT YOU FOREVER!  
SATAN'S DAUGHTER BURIED AND RETURN ALIVE!!!

SEE...  
NEVER IN YOUR WILDEST NIGHTMARES HAVE YOU EVER IMAGINED SUCH UNEARTHLY HAPPENINGS!!!

SEE...  
THE BLOOD RAGE OF SATAN'S DAUGHTER!

SEE...  
AN ADULT PICTURE THAT WILL MAKE YOU GASP... SHRIEK... SHUDDER!  
THE FIRES OF HELL POSSESSED HER!

EXTRA! AMBULANCE ON CALL FOR THOSE WHO FAINT!  
FREE BURIAL TO ANYONE WHO DIES OF FRIGHT!

FREE! BLOOD PILLS TO HELP YOU STAND SHOCK.  
PASS TO ANY GIRL THAT LOOKS IN THE GRAVE AND DOES NOT FAINT!

**A MAN BURIED ALIVE**  
WILL IT BE YOU?




**MORE JIGGLES**  
than you'll ever see on T.V.!

**LITTLE WHOREHOUSE ON THE PRAIRIE**

FUN LOVIN' GALS WHO GAVE HARDWORKIN' GOOD OLE BOYS A PLACE TO COME at THE END of the DAY!

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WOW & WOW AGAIN! !  
**SEE THE BEATLES!**  
MYSTICALLY TRANSFORMED"

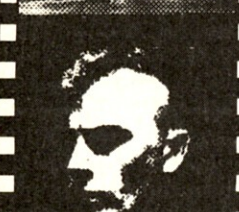
the tradition of Dwayne Esper retitling FREAKS as NATURE'S MISTAKES or FORBIDDEN LOVE."

Davison played one movie he actually made (SHANTYTOWN HONEYMOON) under many different titles. It was later reworked and retitled by another director (who acquired it legally). Fred Olen Ray wrote "Donn Davison's SHANTYTOWN HONEYMOON movie was the picture I bought and retitled DEATH FARM MASSACRE (with added scenes of John Carradine). It looked like it had been shot in three or four days."

THE LITTLE WHOREHOUSE ON THE PRAIRIE (80) is the greatest example of his outrageous promotions; with tag lines like "More Jiggles Than You'll Ever See On TV." As explained last issue there was no single movie to

These days, Donn Davison is still at it, promoting some gimmick or seminar using telemarketing, but the glory days of Southern nights at the drive-in are long gone. He takes out ads in publications (like The "Linking Ring") offering mail order books like "Conjuring For Cash." His publicity claims he's the author of "22" books and the "producer/director of films grossing in the MILLIONS." If you buy one of Davison's (spiral bound) books, you could even learn how to set up your own profitable buried alive stunt, complete with "secret trap for in and out."

Davison himself is interviewed on Jim Ridenour's SPOOKS-A POPPIN' tape (see review).



...GOROTICA celebrates some of the sickest facets of human fetishism, with lots of murder, lots of blood, and some sex scenes that would definitely earn the cursed NC-17 rating. John Floyd, MEMPHIS RYER

Fun for the whole family... the MANSON family! DRACULINA

# GOROTICA?

After Neil and Max bungle a jewelry heist, Max decides their only chance if for him to swallow the one jewel they need and ditch the rest of the diamonds. But no sooner than he swallows the jewel he has a shoot out with a cop, resulting in a dead cop and a severely injured Max.

Neil quickly steals a car and tries to get away with his injured friend. But, en route, Max dies... leaving Neil to fend for himself.

Parked in cemetery Neil is approached by Carrie (a necrophiliac, who is seen earlier in the movie masturbating to real death videos) who offers her help in getting rid of Max. Having no where to turn, Neil accepts.

As Neil tries to set up the sale of the stolen jewel, still lodged in his Max's stomach, he becomes totally disgusted by Carrie who spends all her time with his dead friend. After having sex with Max's corpse in the bath tub, she shaves his head into a mohawk and then pierces his nipple while having sex with him in bed.

Neil has more confrontations with the law but sets up the sale of the jewel, only to have more problems getting it back when Carrie sells Max's body to Blake, a man dying from AIDS who buys corpses in order to still get a "human touch". After Blake talks Carrie into beating him with a whip as he crouches over his new human acquisition, Neil arrives for the final confrontation to gain the valuable corpse..

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NEIL NEEDS HIM.  
BLAKE WANTS HIM.  
CARRIE HAS HIM.

WARNING:  
Contains graphic  
violence & nudity  
Not for 18 to enter!



TOO BAD  
HE'S NOT  
ALIVE TO ENJOY  
ALL THE ATTENTION!

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The Hollywood Strangler Meets the Skidrow Slasher - Steckler insanity \$25. Dance Hall Racket - Hollywood Confidential original \$29; reissue \$19. The Sinister Urge - Ed Wood expose of the smut racket \$19. The Reflecting Skin - Best of the 90's so far. Unforgettable \$29. That Cold Day in the Park - Sandy Dennis is terrific as a repressed spinster \$29. You're a Big Boy Now - Biting black comedy. Elizabeth Hartman. 1968 \$29. Blood Hunt - Girls kidnapped to jungle hideaway. Philippines c.1969. Retitled \$19. Cycle Vixens (The Young Cycle Girls) - Teen girl Easy Rider. 1977 \$19. Girl's Riot - Like a German Born Innocent \$25. Gallery of Horror (Return From the Past) - One of the worst ever. Lon Chaney Jr. \$19. House of Whipcord - Where the immoral are punished \$19. Bad Girls Go to Hell - Doris Wiseman exploitation \$25. The Wizard of Gore - The ultimate in post-hypnotic suggestion! H.G. Lewis \$25. The Gruesome Twosome - Where are those wigs coming from? H.G. Lewis \$25. Sex and the College Girl - Early 60's drive-in type \$25. Just For the Hell Of It - Post JD, pre-punk youth mayhem. An orgy of destruction. Great! H.G. Lewis \$29. Living Venus - 'Exposure' of the skin mag business. H.G. Lewis \$29. The Adventures of Lucky Pierre - Early Friedman/Lewis nudie \$25. Blood Feast - The original gore/bad movie classic. H.G. Lewis \$25. Suburban Roulette - Wife swapping 60's style. H.G. Lewis \$25. Sex Devils on Wheels - All girl biker gang. Beware of Tiny! H.G. Lewis. 1968 \$29. Deadly Weapons - Cheesy Morgan. Boris Wiseman exploiter \$29. 2000 Maniacs - "The South's gonna rise again" - H.G. Lewis \$29. Rabid Grannies - Euro gorefest \$29. Bloodsuckers ('71) - Vampire cult and acid parties in Greece \$29. Delirium - Italian slasher with the immortal Turk Cekovsky \$25. Sisters of Satan (Alucarda) - Hysterical nuns. Dir: Juan Mactezuma \$29. Kill Crazy - Danielle Briesebois topless \$25. The Brain That Wouldn't Die - With 'gore' scenes \$19. The Crawling Hand - With a mind all its own. 1963 \$19. The Giant Gila Monster - Least scary screen monster ever \$19. The Hideous Sun Demon - Exposure to sunlight is disastrous \$19. I Eat Your Skin (Zombies) - Voodoo shocks. 1964 \$19. The Slime People - Emerge from the sewers of L.A. \$25. Robot Monster - Sony label. Best available print. Not the blurry 3-D one \$25. The Children - Radioactive killer kids \$19. The Wild World of Batwoman - Real cheap Batman ripoff. 1966 \$19. Night of the Ghouls - Ed Wood's sequel to Plan 9 \$19. Orgy of the Dead - Stripper revue in a graveyard. In sexicolor \$29. The Violent Years - Ed Wood's girl gang epic \$19. Reghai! - Cave giant falls for a health club girl \$19. Wild Gutter - Arch Hall Jr. As a singing sensation directed by R.D. Steckler \$19. Mondo Elvia (Rock and Roll Disciples) - Unforgettable short doc. on some of the King's most devoted 'fans' \$15. The Best of Scopy Sales - White Fang & Black Tooth \$19. Teenage Confidential - Great trailers for 50's JD films \$19. Rhino's Guide to Safe Sex - Educational shorts from the 40's and 50's \$15. Saturday Night Sleazebags, Vol. 1 - College Girl Confidential. A Suburban Confidential, two A.C. Stephen exploiters \$25. Saturday Night Sleazebags, Vol. 3 - Motel Confidential + Office Love-In, two late 50's A.C. Stephen exploiters \$35. Carnival Rock - Rockabilly + pathos! \$19. Strange Behavior - Psychological experiments go awry \$29. New Drug City - Mexican action. Retitled \$9. Caged Women - WIP w/ Laura Gemser \$25. Escape From Cell Block 3 - Early 70's WIP \$19. Women of Hell's Island - Cirio Santiago WIP \$25. Women in Fury - Superior Brazilian WIP \$25. Emmanuelle: Queen of the Desert - Laura Gemser avenges her sister's rape \$29. The Wild, Wild, World of Jayne Mansfield - Mondo Jayne! \$25. Rainbow Bridge - Psychedelic f/x + Hendrix's last American concert \$19. Desperate Lying - Visit the denizens of Mortville. John Waters \$29. Private Parts - Great black comedy. Paul Partel \$29. The Scavengers - Frost/Cresse sex western \$25. Child Bride - Complete version w/ nudity. Archive print. An exploitation classic \$29. Santa Sangre - Alexandro Jodorowsky's most Fellini-like \$25. Blood on Satan's Claw - Superior erotic horror \$29. The Devil's Female (Mag-Balen - Possessed by the Devil) - Hysterical German poet-Exorcist. Similar to The Sexorcist! \$35. Amazon Jail - Good WIP \$29. Emmanuelle in the Country - Laura Gemser \$25. Driller Killer - Grin Abel Ferrara \$25. Hellhole Women (Sodomonia) - Jess Franco \$33. The Mothers - Jayne Kennedy \$29.

The Lickerish Quartet - Radley Metzger \$29. Mirrors - Psychological horror. Kitty Winn \$23. Kiss Daddy Goodbye - Fabian \$27. Soft Touch - Jennifer Inch \$27. Sinners' Blood - 70's exploitation/killer \$19. God's Gun - Sybil Danning \$15. Babe! - Runaway orphan. Canadian \$29. Caligula's Perversions - Euro exploiter \$29. The Bad Bunch - Greydon Clark exploitation \$29. Mad Love - Early horror classic. Peter Lorre \$20. The Beast With Five Fingers - Peter Lorre \$20. Children of the Damned - Sequel to Village of the Damned \$20. What's the Matter With Helen? - Shelley Winters \$20. Hunter Squad - They lure the enemy to bed \$19. The Toolbox Murders - Real nudes \$25. Les Vegas Hillbillys - Jayne Mansfield \$19. Scream Bloody Murder - 'Gonography' \$19. Satan's Cheerleaders - Greydon Clark \$25. Last Orgy of the Third Reich - Nazi theme exploitation \$29. Bloodsucking Freaks - Rude \$29. Pin - Taut psychological horror \$25. Corruption (Sweet Trash) - Indescribable noir/sexploitation. Early 70's \$25. Rude (Eat Out More Often) - Rudy Ray Moore in concert! \$25. Superfly - Classic exploitation \$25. Women's Prison Escape - 2 min. longer than Thunder County version \$25. Black Mama (Black Hooker) - 1972 oddity \$19. Emmanuelle's Daughter (Emmanuelle: Queen of Sadon) - Laura Gemser \$19. Emmanuelle in Africa - Karin Schubert \$19. Bad Girls Dormitory - Sleazy bad movie \$19. The Innocent - Laura Antonelli \$19. The Guy From Harlem - Obscure exploitation \$25. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$25. The World of Acid (The Hippie Revolt) - Hippie mondo \$29. Promises, Promises - Jayne Mansfield \$19. In Your Face (L.A.) - Outrageous exploitation \$25. The 60's of Love and Sex Australian Style - 'Educational' sexer \$19. Disco Godfather - Rudy Ray Moore \$29. Bits and Pieces - Great 70's style psycho \$27. The Schoolgirls - Euro exploitation \$19. Zombie Lake - Jean Rollin sex/horror \$19. Pierce - Jayne Kennedy \$19. Mark of the Devil - With Gaby Pux and Herbert Fuchs \$19. Turkish Delight - Monique Van der Ven \$15. The First Nude Musical - Cindy Williams \$15. Evil in the Swamp (All the Kind Strangers) - Samantha Fox \$19. Caligula: The Garden of Taboo (Caligula: The Emperor) - Joe D'Amato softcore \$29. Caligula: The Untold Story - Same as last but picture not as sharp \$19. Schoolgirls: The Report - More 70's teen exploits \$19. Chaeste and Pure - Laura Antonelli. Original issue \$25. Reborn - Dennis Hopper \$15. Under Hot Leather (The Jesus Trip) - Tippy Walker \$19. The Last Movie - Dennis Hopper \$29. The Body - Carroll Baker \$19. Bloodbath (The Sky is Falling) - Dennis Hopper and Carroll Baker \$29. Fight For Your Life - Legendary exploitation Uncut version \$19. The Final Countdown (Blasphemy) - Agony exploitation \$19. Dolemite - Rudy Ray Moore \$25. Sweet Trash (The Hangup) - Great early 70's exploitation \$25. Schoolgirls ... Growing Up - 'Sequel' is classic 70's young Eurotica \$19. Norma - Early 70's exploitation \$25. Mondo Gane 2 \$9. Mondo Violence (This Violent World) \$9. Africa Blood and Guts \$9. Slave Trade in the World Today \$9. Shocking Africa \$9. Emmanuelle black and white - Similar to Mandinga \$29. Captive Women (Wicked Women of the Wild) - Laura Antonelli \$19. The Velvet Vampire - Sex/horror \$19. Captive Women II (SS Experiment) - Nasty atrocities \$19. Soul Vengeance (Welcome Home Brother Charles) - Jama Panaka \$25. Don't Go Near the Park - Early Linnea Quigley. 70's \$29. The Black Klansman - T.V. Mikels \$29. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Savage Intruder (Hollywood Horror House) - John David Garfield \$39. Escape From Hell - Superior WIP \$27. Hellfire on Ice - Same as last but not as sharp \$19. A Wild Ride (Ride a Wild Spar) - Sex western \$29. The Female Bunch - Russ Tamblyn \$15. Death Drive Educational psychodrama \$15. Baby Cat - 80's exploitation \$15. Mona's Place - Sex western \$29. Black Godfather - Excellent exploitation \$29. Bummer - Dave Friedman drive-in fave \$29. She Freak - Dave Friedman exploiter \$25. The Devil's Son-in-Law (Pete Wheatstraw) - Rudy Ray Moore \$29. Return of the Zombies (La Orgia de los Muertos) - Paul Naschy \$25. The Night Porter - Nazi games \$19. My Favorite Butler (What the Swedish Butler Saw) Long version \$19. Penitentiary - Jama Panaka \$19. Savage Innates - Franco \$19.

The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc. \$29. The Best of Sex and Sensational Trailer compilation \$19. The Cuthberts - Early 70's exploitation set in prison camp. \$27. Screen Street (A Scream in the Streets) - Super Box Office Int. lease. Uncut 86 min. version \$39. Loan-a-Lover - 70's Euro exploitation \$19. Harley's Angels (Northville Cemetery Massacre) - \$19. Daughter of Death (Julie Darling) - Incest theme. Isabel Mejias \$19. Goodnight Sweet Marilyn - Larry Buchanan \$29. Mandinga - Mandingo-like exploitation \$27. One More Time - Early 70's sexer w/ Ernest Looker \$29. Early exploitation \$29. A Snake Horror \$15. Hell's Angels on Wheels - Jack Nicholson \$19. Cuthberts Nine - Violent western \$25. Gorge of the Vampire - 70's horror \$25. Little Miss Innocence - Similar to The Seducers \$25. Christmas Evil - The ultimate Xmas movie \$25. The Woman Inside - The Glen or Glenda of the 70's \$39. Pige (Daddy's Deadly Darling) - \$15. The Creators - 70's horror \$25. Gane in 60 Seconds - H.B. Halliwell. Original issue \$25. Sextette - Mae West \$25. Revenge of the Wild Bunch (Machismo: 40 Graves for 40 Guns) - Box Office Int. \$25. Bloody Trail (Montego) - Unique western w/ sex \$25. The Kiss Nude America Contest - Doc. filmed in Naked City, Ind. 1975. Original issue \$19. Psychotrill - Sadistic killer. Mexican \$25. Caged Fury - Good Philippines action \$25. Revenge of the Cheerleaders - Rainbeaux Smith \$27. Guess What We Learned in School Today? - Early 70's anti sex-ad comedy \$25. Death Wish Club - Great noir-like oddity \$25. Little Girl, Big Tease - 16 yr. old held for ransom \$39. Satan's Sadiete - Al Adamson biker. Russ Tamblyn \$19. The Cars That Eat People (The Cars That Ate Paris) - Wicked black comedy \$19. Deadbeat at Dawn - Definitive exploitation \$25. Single Room Furnished - Jayne Mansfield \$25. Justine - Based on DeSade novel. Koo Stark \$33. The Todd Killings - The original River's Edge. Powerful \$29. Feral Island - Women sent to penal colony \$29. Black Shampoo - Prime exploitation \$29. Menace of Hydra (Island of the Doomed) - Nice color print \$25. Deadwood '76 - Arch Hall Jr. western \$19. All the Lovin' Kinkfolk - Hillbilly exploitation. Uechi Digard \$25. She Devils in Chains (Foxfire) - Golden Camp \$19. Children Shouldn't Play With Dead Things - Bob Clark \$25. Dr. Black and Mr. Hyde - Bernie Casey \$29. Death Curse of Tartu - Doug Hobart is Tartu \$25. Dog Bat Dog - Jayne Mansfield \$25. Death Game (The Seducers) - Golden Camp & Sondra Locke \$25. Working Girls - Klivia topless! \$29. Wild and Free - Euro exploiter \$19. Temmates - 70's drive-in type \$19. Love Camp - Guru exploits his followers - Laura Gemser \$29. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$29. Coffy - Pam Grier is not to be messed with. Classic exploitation \$25. La Dolce Vita - Greatest movie ever. Subtitled. On two tapes \$29.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. And unlike the flat look of current shot on video features, these actually look like movies. Please state that you are at least 18 when ordering.

Pizza Girls (Hot and Saucy Pizza Girls-They Deliver) - Desiree Costeau \$25. 3 A.M. - Brother and sister relations. Clair Dia. 1975 \$25. Swinging Stewards - Good example of early Euro. 1972 \$25. The Other Side of Julie - "Four of the all time best scenes" - Only the Best. Jackie O'Neill is Aunt Isabel \$25. Body Talk - Heaven St. John (Angelique Pettijohn) \$25. Tomboy - She plays football but she's all girl \$25. Star of the Orient - Kyoto Gee \$25. Dreams of Mitty - Flashback to teen experience. Mitty Dawn \$25. Sex World - Resort specializes in wish fulfillment. 1978 \$25. Summer in Heat - Campers attacked by rapists. Similar to Deliverance \$35.

Reflections - Kissin cousins. Annette Haven \$29. Seven Into Snowy - Abigail Clayton \$29. Fantasy Girls - Early DeRenzey. 1974 \$25. Bubblegum - Tina Ross, Candy Cummings \$25. Eat at the Blue Fox - Tijuana sex club. Pamela Mann, Kitten Natividad \$29. Her Name Was Lisa - Drugs were her downfall. Samantha Fox, Vanessa Del Rio \$29. The Pink Ladies - Samantha Fox \$25. Pleasure Masters - A Twilight Zone twist from DeRenzey \$25. Skintight - Sex clinic \$25. Starmaker - Copper Penny \$25. My Pretty Go Between - Beverly Glen \$25. Marriage and Other Four Letter Words - "Rainbow Robbins is the ultimate California girl" - Only the Best. 1974 \$29. The Secret Dream of Mona Q. - Housewife's fantasies come true \$19. Do You Wanna Be Loved? - Rene Bond, Anita Sand (a busty redhead) \$19. Randy-The Electric Lady - Desiree Costeau. Written by Terry Southern \$35. A History of the Blue Movie - Alex DeRenzey's classic documentary \$29. Virginia - Shanna Grant (the ill fated Coleen Applegate) \$25. Garage Girls - Good action plus humor \$29. Hot Rackets - Tannis anyone? Desiree Costeau \$29. Behind the Scenes of an Adult Movie - Interviews plus excerpts \$29. Naked Afternoon - Abigail Clayton \$29. Susie Superstar - Shanna Grant \$29. Scooter Trash - Mitty bikers and their chicks \$29. Lady Lust - Edy Williams \$29. Loves of Lolita - Angel West \$25. Nightdreams - Imaginative and artful classic \$29. Little Girl Lost - Casting couch lives. Tigr, Veronica Hart \$29. The Opening of Mitty Beethoven - Multiple award winner. Constance Money \$25. Sexton - Vignettes include hot teen \$29. Vixens of Kung Fu - Rape victim learns martial arts. 1971 Dalton A Dirty Western of Love - Flashback to incest \$25. American Pie Lynn Thatcher. 50's motif \$25. The Velvet Edge - Explores the offbeat \$29. Titillation - Kitten Natividad, Heaven St. John (Angelique Pettijohn) \$29. Thunderbuns - Great vignette type. Last episode is intense \$25. The Pony Girl - Set on a horse ranch \$25. The Erotic Adventures of Candy - Carol Connors \$25. Prisoner of Paradise - Female war prisoners. Set during WW2. John Holmes, Seka \$25. That's My Daughter - Karen West \$25. Angels: The Fireworks Women - Sara Nicholson \$25. Candy Strippers - Hospital-ity 1980 \$19. The Resurrection of Eve - Early 70's classic. Marilyn Chambers \$35. Little Me and Maria Strangelove - Nancy Hoffman \$25. The Liberation of Honeydell Jones - Country lovin' \$25. 3 Cheers For BJU - Call girl school \$25. The Milk Maid - Lactation \$25. China DeSade - Offbeat \$25. Teenage Fantasies - Rene Bond \$25. Four Women in Trouble - All knocked up \$25. Spirit of '76 - Historical costumer. Humorous \$25. Sugar Britches - Vignettes. Jean Dalton \$25. A Love Flashback - Flashback to incest \$25. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$25. Puppies - Uechi Digard \$25. White Fire - Set at ski lodge \$25. Lust Inferno - Predates the Bakker and Swaggart scandals \$33. Thoroughly Amorous Amy - Swinging 70's housewife. Tracy O'Neil \$25. Summertime Blue - Samantha Fox, Serena \$19. The Bride's Initiation - At Count Dracula's castle! \$25. The Taking of Christina - Great exploitation type from the Defiance gang. Rape. 1968 \$25. Afternoon Tease - Call girls. Sandi Garay \$25. Behind the Green Door - Marilyn Chambers. 1972 \$29. A Man With a Maid (The Naughty Victorians) - Classic B&D period piece \$25. Lippe and McCain - Sex western \$19. Little Orphan Sammy - Humorous. Jennifer Welles \$19. Cafe Flesh - Cult classic \$29. Babyface - Super Alex DeRenzey. Cuddles Malone. 105 min. \$25. Long Jeanne Silver - Most unorthodox \$25. Oh! Those Nurees - Lynn Thatcher \$25. High School Memories - Anita Haver \$25. Pretty Peaches - Desiree Costeau's best \$25. Taboo - Kay Parker \$25. X-Rated Cartoons - Clever \$25. Anyone But My Husband - C.J. Laing \$25. A Woman's Torment - Psycho nympho \$19. The Devil in Miss Jones - Original classic \$25. The Devil in Miss Jones 2 - Bizarre sequel \$25. Honey Pie - Jennifer Welles \$25. Naked Came the Stranger - Radley Metzger \$25. Treasure Box - Nancy Hoffman \$19. Mating Season - Summer campout \$19. Defiance - Great exploitation type with Jean Jennings \$29. Christy - One of the best of the early NYG's. Little Annie Christian. 1972 \$29. Teenage Fantasies II - Rene Bond \$19.

Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Swedish Erotica, Vol. 58 - Vintage loops from the 20's and 30's \$29. Euro Loops of the 70's - 25 is a film transfer and does not come in a picture box. 120 min. \$25. Alice in Wonderland - Kristine DeBell \$25. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$19. Secret Desire - Infamous 70's B&D sickie. This is a film transfer and does not come in a picture box. \$19. The Trouble With Young Stuff - Christina Williams. 111 min. \$19. Reel People - Similar to Little Showoffs \$19. The Kinky Ladies of Bourbon Street - Supernatural theme. French, retitled \$19. The Transsexual \$29. Hot Ovens - Delivery boy delivers \$19. I Want What I See - Euro swingers \$19. Playgirls of Munich - 1973 \$19. Bighouse Babes - Set in women's prison. Retitled \$19. Sexual State - College cheerleaders \$19. Turbo Sex (Snow Honeys) - Rhonda Jo Petty, Seka \$19. The Bite - Takeoff on The Sting \$19. China Lust - Linda Wong \$19. Dark Dreams - Tina Russell. Supernatural theme \$19. Daisy May - Takeoff on Lil' Abner. Sex Nuro, Holly Joy, Lynn Thatcher \$19. The Devil's Playground - Bizarre appeal \$29. Star Virgin - Karl Klark \$19. Erotic Animation Festival - Plus live short. Well done \$19. Dr. Love - Samantha Fox \$19. Expensive Taste - Rape theme \$25. For Richer, For Poorer - Georgina Spelvin \$19. Getting Off - Kinky. Desiree Costeau \$25. Indian Lady - Debbie TrueLove \$19. Little Orphan Dusty - Rhonda Jo Petty \$19. Love Lips - BJ special \$19. New York City Woman - C.J. Laing, John Holmes \$19. Lunch - Kurt (Thundercrack) McDowell \$19. Teenage Madam - High class \$19. Moe September - Tina Russell \$19. Sweet Punkin' - C.J. Laing \$19. Porno Screenstarts - Jennifer West \$19. Oynsey - Vanessa Del Rio \$19. Roller Babies - Terri Hall \$19. Summer of Laura - Marsha Moon \$19. Tangerine - Holly McCall, Cece Malone \$19. Tinsel Town - Danielle Raye \$19. Virgin Dreams - Jean Jennings \$19. Hot Circuit - One of the first full length features. 1971 \$19. Teenage Pajama Party - Barbi James \$29. Nostalgia Blue - Vintage loops \$19. Untamed - Kay Parker, Abigail Clayton \$19. Virgin and the Sheriff - Man loves his nemesis! Jennifer Welles \$19. Sylvia Based on Sybil \$19. Student Bodies - Susie Muffett \$19. Young, Wild and Wonderful - Candi Barbour \$19. Amour - French \$19. Teeny Buns - Nancy Hoffman \$19. Briar Patch Dolls - German \$29. Deep Rub - Desiree Costeau \$19. Candy Girl - Serena \$19. Devil's Fantasy - Occult theme \$19. Finishing School - Good action \$19. A Formal Fucett - Dorothy LeMay \$19. French Romance (Le Chat) - Made guess where? \$19. Josephine - Euro period piece \$19. Heavenly Desire - Seka \$19. Hot Stuff in the City - Debbie Ladd \$19. House of 1001 Pleasures - Euro \$19. The Legend of Lady Blue - Maureen Spring \$19. Love Couch - Humorous \$19. Love Theater - German. Funny \$19. Lure of the Triangle - Underwater action \$19. Midnight Hustle - Teen hookers \$19. Mobile Home Girls - Euro \$19. Smalltown Girls - Valerie Darlyn \$19. Powerbuns - Originally titled Superman! \$19. South of the Border - Debbie TrueLove \$19. Stephanie's Lust Story - Gena Lee \$19. School School - Laurien Dominici \$19. Liza Thatcher \$19. Taxi Girls - Serena \$19. Touch of Love - Andrea Martin \$19. Triple Play - Mystery director \$19. Twin Tarts - Brooke and Taylor Young \$19. Wild Innocence - Tiffany Clark \$19. A Little Sex in the Night - French \$19. Jailbait - Scene for scene remake of Lou Campa's 60's sexploiter Sock It to Me Baby! Tina Lynn \$29. Neon Nights - Everyone wants to instruct Lynn Thatcher \$29. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$29. Come With Me, My Love - Ghost avenges old murder \$29. Swinging Sorcery - Early 70's sex \$19. Swinging Tarts - Another soft \$25. Lollipop Palace \$25. Lollipops in 30's bordellos \$25. A Taste of Sugar - Serena \$25. Wet Lady - Is she an apparition? \$25. \*\*\*Bonus\*\*\* Order \$50 or more from this ad and you may choose a free audio tape of Dylan, Hendrix, Springsteen, U2, The Clash, Neil Young, The Beatles, Holling Stones, Otis Redding, Ramones, Allman Brothers, Cream, Jethro Tull or a Rudy Ray Moore comedy album.



**GLITTER GODDESS OF SUNSET STRIP (91) D Dick Campbell, P/S/star Llana Lloyd**

This fascinating, mind numbing feature length video deserves a cult following. In real life, Lloyd, a California blonde who worked as a model and a reporter, grew up with a proud lesbian mother who drove in demolition derbies (!) and a "schizo" father. She later hit the TV talk show circuit (sometimes with her mom) to talk about her life. This tape has all her TV appearances (including Oprah and Phil), actual color home movies, plus recent reenactments



of events in her life. Lloyd plays herself at various ages and her own mother! Lloyd's daughter plays her as a little girl. GLITTER GODDESS... looks at the lesbian underworld of the 50s with compassion, passes through the drugged out 60s, then tries to recreate the glam rock 70s of Hollywood. Angela Bowie appears as herself and some guy lamely pretends to be Alice Cooper ("my mentor"). Various Ed Wood Jr. and Larry Buchanan movies came to my mind while watching this flawed but sincere tape. See ad for ordering info.

**WERNER HERZOG**

**COBRA VERDE (Video Search, 88) D Werner Herzog, S Peter Green**

The late great Klaus Kinski (with long blonde hair), stars in his last (and least seen) of 5 Herzog features, as the brooding Francisco Manuel Da Silva (or Cobra

Verde), a barefoot 19th century Brazilian bandit. A sugar cane field owner hires him to keep his slaves in line, but Verde has children with all of the man's illegitimate black daughters. As punishment, he's sent alone, to his "certain death" in Africa to reopen the slave trade. He's successful and ends up training an all female (topless) army, is appointed Viceroy, and has 62 more children! It's based on "The Viceroy Of Ouidah" by Bruce Chatwin and ends when slavery is (finally) abolished in Brazil in 1888. The ironic tall tale features bats, crabs, heads on poles, a cross eyed prince, an insane king and some extreme (real) cripples. The music is by Popoh Vuh. The W. German production was shot in Dahomey and Bahai, Brazil and was backed by DEG. The tape (in English) has Spanish subtitles.

**SCREAM OF STONE (Video Search, 91) D Werner Herzog, P/S Walter Saxer, S Robert Geoffrion, P Richard Sadler, Henry Lange**

Donald Sutherland co-stars as a TV announcer and narrates this story about high stakes mountain climbing in Patagonia, Argentina. A young upstart challenges a master climber (Ulltorro Mezzo Giorno) and claims he made it to a snow peaked mountain (while his partner falls to his death). He upsets the world of climbing, becomes a media celebrity and even takes away the man's girlfriend (Mathilda May). It's kinda

slow going, but Brad Dourif is great as an eccentric "crazy" climber who gets the punchline. Also with Al Waxman as a crass TV producer and the director in a bit part. It's a French/German/Canadian co-production in English.

**DAVID HEWITT**

**MONSTERS CRASH PAJAMA PARTY (Sinister, 64) P/D/S David L. Hewitt, S Jay Lister**

This fascinating short artifact is the closest you'll see to an actual old live spook show. It starts with a long narrated comic intro with a gorilla director and laughter and screams. The cliché horror comedy shows 10 teens going to an old dark house for an initiation. The wisecracking guys leave the girls (now in nighties), not knowing about the mad doctor (Nick McGhee) with a Vampiria like assistant, a gorilla and a hunchback. One girl is "turned into" a gorilla on an

operating table and they're all chained up in the dungeon. Then comes the "blackout," lightning, screams - and the monsters would run out into the theatre audience! Great stuff, and it's followed by a trailer for MONSTERS... ("In Fantastic Horror Vision!") and three live spook shows (Dr. Sin, Houston's Hallucinations and Dr. Rome The Ghostmaker).

**LUCIFER COMPLEX (VCI, 76) D/S David L. Hewitt, D Kenneth Hartford, S Dale Skillicorn, P David E. Jackson**

After "the great war" of 86, a survivor in a cave on an Hawaiian island (William Lanning) sits and watches "every document of mankind" (including old war footage, a band at a rock festival (and the bulk of this pathetic movie). An agent (Robert Vaughn) watches a belly dancer, then goes to a Nazi prison camp (in Florida) where naked people are kept in suspended animation. Aldo Ray is a German guard there ("Ya Ya"). Vaughn and a female inmate (Merrie Lynn Ross) attempt to escape with other women with machine guns, but he's cloned and has to fight himself! Oh yeah, Hitler (with grey hair and big ears) is still alive! He can disappear like a ghost (?) and is going to take over the world with his clones! Also with Keenan Wynn, Leo Gordon and Victoria Carroll. Some of the footage was leftover from Hewitt's unfinished "Women Of Stalag 13" aka "Hitler's Wild Women." Hewitt made THE MIGHTY GORGA (PV#6) and THE TORMENTORS before this Gold Key production, which went direct to TV in 1979!

**ENGLAND**

**REFLECTING SKIN (Live, 90) D/S Phillip Ridley**

To say that this disturbing, visually stunning, complex movie resembles DAYS OF HEAVEN directed by David Lynch doesn't really do it justice. A destructive young boy (Jeremy Cooper) living in the midwest American prairie witnesses the world around him. His family is disintegrating, everybody is mean or crazy and a pack of JD kidnappers seem to be killing his friends. His brother (Vigo Mortensen) returns from WWII with a photo of an A bomb victim (this is where the title comes from) and the weird sheriff claims that a turtle got his hand. With all the real horrors and sickness around him, he thinks that a mummified baby is an angel and that a British

woman (Lindsay Duncan) that lives in an isolated house is a vampire. The British production was filmed in Ontario. The music is by The London Chamber Orchestra. It was made by the screenwriter of THE KRAYS and was released by Miramax.

**PAPERHOUSE (Vestron, 88) D Bernard Rose, S Mathew Jacobs, P Sarah Radclyffe**

Charlotte Burke stars as an imaginative 11 year old girl, who lies a lot. When she's bedridden, her drawings become real during her fever dreams and affect the life of a dying boy her doctor told her about. She adds new details to his barren house but when she crumples up and throws away the drawing, the house is in ruins. Ben Cross shows up in scary scenes as her alcoholic father. Glenne Headly is her mom. The RCA soundtrack is by Hans Zimmer and Stanley Myers. The fascinating PG-13 fantasy was based on a

novel ("Marianne Dreams") by Catherine Storr and was the debut feature by a rock video director who later came to America and made CANDY MAN. The tape opens with a Joyce Jillson astrology ad.

**WYNORSKI**

**SORORITY HOUSE MASSACRE II (New Horizons, 90) P/D "Arch Stanton"/Jim Wynorski S Mark McGee, James B. Rogers**

(NIGHTIE NIGHTMARE). A black hooded killer with a hook stalks five girls trapped in a house. They (tall blonde Melissa Moore, the British Robyn Harris, Bridget Carney, Stacia Zhivago and Dana Bently) take showers, dance topless and scream. Moore becomes possessed. Cops who hand

out at a strip club eventually show up and Peter Spellos plays big menacing Orville Ketchum. The ridiculous Roger Corman/Concorde release features a long flashback from SORORITY HOUSE MASSACRE (86). The music is imitation Morricone (Stanton was the name on the tombstone in THE GOOD, THE BAD AND THE UGLY). This was filmed back to back with HARD TO DIE (below). They both have the same basic plot, some of the same girls, the same flashbacks, the same cops and Orville.

**HARD TO DIE (New Horizons, 90) P/D "Arch Stanton"/Jim Wynorski, S Mark McGee, James B. Rogers**

(TOWER OF TERROR) Moore, Harris and Carney (plus Lindsay Taylor and Debra Dare) arrive at a closed office building for an inventory job at "Acme



REFLECTING SKIN

Lingerie." This one is funnier and has more brainless action. They take showers, try on underwear, move boxes up stairs and walk around until one (Taylor, who is one of the best looking women in these movies) becomes possessed. There's a gun shop in the building too, so you get women in lingerie shooting each other with machine guns. Orville seems to be a killer zombie and Forry Ackerman has one of his largest roles ever as a professor, although he never leaves his office. Posters for Wynorski movies are on a wall. The video box compares it to DIE HARD!



SUGAR COOKIES

#### THEODORE GERSHUNY

**KEMEK (Genesis, 70) D/S Theodore Gershuny, Don Patterson, P/S Harry Millaro, P Jack McCallum**

(FOR LOVE OR MURDER) Most of this confusing movie is an on/off flashback. There's a nightmare in a flashback and a b/w flashback in a flashback. Star Mary Woronov said it was "unfinished" so that explains things, sort of. A man and a detective (Charles Mitchell from PORKY'S) visit Mary Wonderly (Woronov) and get drunk as she relates Naples flashbacks about an experimental pleasure drug and how Marisa Love (Alexandra Stewart) died. Mary (who wears different clothes in nearly every scene) worked for a blonde guy (Helmuth Schneider) and David Hedison is an unshaven writer whose friend is killed. Hedison has a bad trip scene and a futuristic (?) video tape looks suspiciously like an 8 track tape. It was filmed in Canada and Italy and was a W. German co-production. The music is by The Modern Jazz Quartet and the original "Nowhere To Run" is the theme song. Available from Tempe.

**SUGAR COOKIES (Vid America, 72) D/S Theodore Gershuny, S/act Lloyd Kaufman, P Ami Artzi**

Mary Woronov and Lynn Lowry (in two roles) star in this rare NYC feature about sex, mind games, murder and making movies. It's similar in some ways to PERFORMANCE and is a lot more interesting than most of today's "erotic thrillers." Woronov and Lowry have nude scenes together and the haunting "Sally Go Round The Roses" by the Jaynetts, always rumored to be a lesbian theme, is on the soundtrack. Also with Warhol stars Ondine and Monique Van Vooren and porn star Jennifer Welles. A 42nd St. marquee announces SEE NO EVIL and DIE, DIE MY DARLING. Troma president Kaufman (also the executive producer) plays a lawyer. COOKIES was given an X, but was later recut for an R. Gershuny

made SILENT NIGHT, BLOODY NIGHT next (with Woronov). Then they were divorced and Woronov was in SEIZURE by Oliver Stone - who was the associate producer of SUGAR COOKIES!

#### EURO

**DEVILS FEMALE (CIC, 74) D Michael Walter, S August Rieger**

(MAGDALENA VON TEUFEL BESESSEN). A cheerful blonde orphan (Dagmar Hedrich) at a boarding school is possessed by an invisible demon. The loud sound of flies is heard when she has her "seizures," sometimes furniture flies around and she says things like "You

dirty nun fucker!" Psychiatrists hypnotize her. She speaks in many voices, and eventually throws up snakes and is OK. The star of the W. German feature, a former model, is naked a lot and is extremely enthusiastic in the role. It was produced the same year as THE TEMPTER, BEYOND THE DOOR, DEMON WITCH CHILD and other possession movies and played (as BEYOND THE DARKNESS) in US theatres. The out of print tape is from Canada.

**LES RAISONS DE LA MORTE (Video Search, 78) D/S/act Jean Rollin, S/act Jean-Pierre Bouyxou, Christian Meunier, P Claude Guedj**

A woman (Marie-George Pascal) takes a train ride. Her friend is killed by a crazed man and she wanders into grape country where people who have drunk wine become zombies and kill each other. A man kills his (topless) daughter with a pitchfork and a (topless) woman is crucified and decapitated. I think some men die too. Zombies laugh, cry and say "Je t'aime" while killing. Brigitte Lahaie, who lives in the mayor's house and walks two big dogs, appears normal. Two guys who shoot zombies are alright because they drank BEER! The bits of organ music sound pretty goofy. Video Search Of Miami has subtitled this and other French Rollin horror titles.

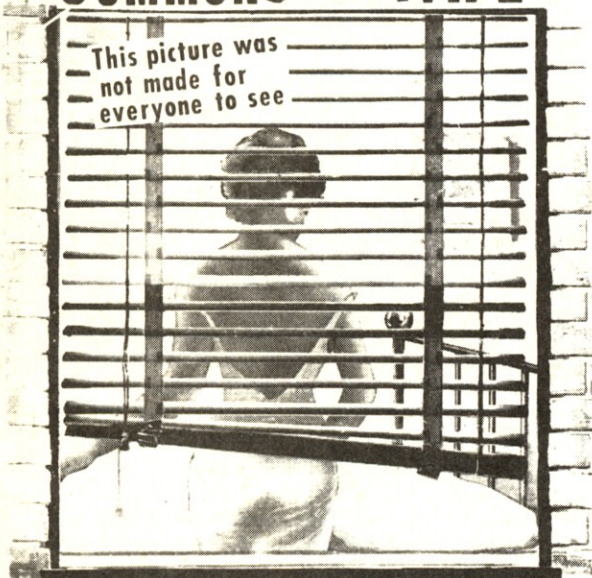
**HOWL OF THE DEVIL (Video Search, 88) D/S/star Paul Naschy/Jacinto Molino, S Salvador Sainz (no credit)**

(EL AULLIDO DEL DIABLO) Alex (Naschy), a rich reclusive horror star died (a suicide) in 81. His lonely son (Naschy's son Sergio) now lives with the star's nasty twin unsuccessful actor brother Hector (Naschy), his servant Eric (Howard Vernon) and Carmen the cook (Caroline Munro, sometimes played by a double). Hector dresses up as Rasputin, Fu Manchu or Bluebeard and fools around with hookers, who are later found dead. The son watches his father's movies on TV and various characters show

up in real life. A friendly Frankenstein monster, Mr. Hyde, the wolfman, Quasimodo and the Phantom (all Naschy) appear. Meanwhile Hector (and a local priest) lust after Carmen. The nutty Naschy overkill movie has nudity, some gore, a zombie and the Devil himself! As Eric says, "He was a great actor!" The print (from Spanish TV) has been subtitled in English.

60s

## "COMMON LAW WIFE"



IF YOU ARE OLD ENOUGH TO BE MARRIED  
YOU MUST SEE IT  
IF YOU ARE NOT OLD ENOUGH TO BE MARRIED  
YOU CAN NOT SEE IT

Do you know the  
law in your State?

**COMMON LAW WIFE (Something Weird, 63) D Eric Sayers, S Grace Nnowland, P Fred A. Kadane**

M.A. Ripps (POOR WHITE TRASH) presented this b/w feature, made in Texas. It's similar in some ways to the rural dramas Russ Meyer was about to make, with good dialog (written in this case by a woman), but minus the comedy. A rich corrupt old man, throws out his live in lover Linda (Annabelle Lee) and asks his gold digging niece Baby Doll (Lacy Kelly) to move in. Kelly (also in Irving Klaw's NATURE'S SWEETHEARTS) is great as the sarcastic, wild beauty who uses the (married) sheriff and "Bull" out in the swamp to get what she wants and plots murder. Linda fights back and the ending is outrageous! I liked all the twisting in the club too. Mike shadows are visible. Lee went on to act in S. F. Brownrigg movies like DON'T LOOK IN THE BASEMENT. I want to see Sayers' other movie - THE GARBAGE MAN (!)

**FRIGID WIFE (Something Weird, 62) D Paul Landres, Ben Parker, P/S "John Kenlo"/Julius Weinstein, S Sam Roeca, George Wallace Sayre, P David Diamond**

A doctor introduces several patients who have flashbacks (about emotional disorders and

impotency). This was made by Parker and "Kenlo." Then the real story begins. It was originally a 1950 Monogram movie called MODERN MARRIAGE. A Newlywed (Margaret Field) runs away from her husband (Robert Clarke) on their wedding night and attempts suicide. She goes to a rest home and has a flashback to the 40s. This is followed by her husband's flashback, then her mother's (!) flashback. Reed Hadley (with his little mustache) plays a doctor. Clarke and Field (Sally's mother) were also in MAN FROM PLANET X (51) together. Landres later directed THE VAMPIRE (57) and THE RETURN OF DRACULA (58).

### KAREN BLACK

**CHILDREN OF THE NIGHT (Col, 91) D Tony Randel, S Nicolas Falacci, P Christopher Webster**

In a dark, dreary, misty, empty small town, a young priest keeps two female vampires (Karen Black and Maya McLaughlin) chained up in a room. They sleep covered with goo, eat leeches and are controlled by a tall ex-priest/vampire with a mutant face (David Sawyer). The submerged crypt under a church set is interesting, but this movie is senseless and irritating. Top billed Black gets to rant in her one scene. Ami Dolenz stars with Peter DeLouise as a teacher. Garrett Morris drinks and preaches from a van with an electric cross on top. The Fangoria production was shot in Wisconsin and Michigan by the director of HELLBOUND (which didn't make any damn sense either). KNB handled the FX.

**AUNTIE LEE'S MEAT PIES (Col, 91) D/S J. F. Robertson, P/S Gerald Stein**

Karen Black is a satanist who sends out her four cheerful and beautiful nieces to lure men back so they can be killed, ground up and sold as pies. Members of a heavy metal band are the main victims. The humor is pretty odd, the FX are laughable and Kristine Rose, Ava Fabian, Teri Weigel and Pia Reyes (all from the pages of Playboy) do not have the expected nude scenes. Each one has her own "fantasy room" though and there's also a full grown female "baby." The cast includes Michael Berryman (in a larger than usual role) as a handyman, Pat Morita as the sheriff, Huntz Hall (!) and Kasha. The Mentors and Suicidal Tendencies are on the soundtrack. Black and Berryman have been in several movies together, including the recent EVIL SPIRITS. Robertson produced THE CRAWLING HAND and later made many porno features as "Adele Robbins."

### RECENT

**DEAD END (92) P/D/ed Robert Tiffe, P/S/star Martin King**

In a very effective supernatural road movie, Frank (King), a big long-haired killer, dominates his sometimes reluctant partner Harold (Robert Restaino) from back East. They pay for their acts of senseless violence on a seemingly endless desert road going through an Indian reservation, as victims show up in different forms to torment them. The two stars, who have a lot of dialog, are very convincing in their roles. With b/w sex/murder flashbacks, some freak

out editing and some great looking women. There's a good rock theme and a soundtrack (by Legal Weapon) on Triple XXX. If you can help find a distributor, call Robmar at (818) 780-6110

**THE GUYVER (New Line, 91) D/FX Screaming Mad George, Steve Wang, S John Purdy, P Brian Yuzna**

(MUTRONICS) A college student (Jack Armstrong) becomes an Inframan-type armor-plated hero and fights lots of bad guys turned into monsters. THE GUYVER is a fun American movie based on a popular Japanese comic book by Yoshiaki Takaya. Vivian Wu co-stars as a scientist's daughter and Mark Hamill is a CIA agent who becomes a cockroach (!) monster. The scientist villain (the late David Gale) turns into a giant dino-monster in his underground lab for one of the many fight scenes. Michael Berryman, Jimmy Walker (who raps), Spice Williams (who also does stunts) and Peter Spellos all become monsters too. Also with Jeffrey Combs, Linnea Quigley and first AD/2nd unit director Tom Rainone in a fun gag scene. Wang also made KUNG FU RASCALS. Episodes of the Japanese Guyver TV cartoon show are also on tape (from U.S. Renditions).

**WAX OR THE DISCOVERY OF TELEVISION AMONG THE BEES (91) P/D/S/star/narrates David Blair**

A deadpan voice narrates this mesmerizing, complex, unique and well made science fiction "documentary" video. It involves bees, spirit photography, the Trinity bomb and the Tower Of Babel. The 2001 influenced special FX and editing are top notch and lots of computer graphics and old film clips are used. It was made on location at Carlsbad Cavern and the Trinity site with a NYSCA grant and backing from the AFI and took 6 years to complete. \$36 to PO Box 174, Cooper St., NYC 10276.

**SICK 70s**

**CANDY SNATCHERS (73) D Guerdon Trueblood, P/S Byron Gindoff**

Here's a real find, an obscure and well made exploitation movie that delivers and has clever, unexpected plot twists. Tiffany Bolling and two guys kidnap a pre-teen girl named Candy (Susan Sennett) and bury her alive, waiting for the ransom money from her wealthy parents. The plot flirts with rape, incest, drugs, dismemberment and murder. The soundtrack is period "wacka wacka" guitar and the theme song is "Money Is The Root Of All Happiness." Tiffany Bolling was also in WICKED WICKED, CENTERFOLD GIRLS and KINGDOM OF THE SPIDERS. Sennett (who has a topless scene) was one of OZZIE'S GIRLS on TV the same year (!) This General Film Corp. release (presented by Arthur Marks) has not been officially released on tape, but can be found mail order.

**BLOOD SABBATH (JLT, 72) D Brianne Murphy, P/S William A. Bairn, P Lisa Fluet**

(YYALAH) This is sort of a fairy tale for adults and is a must for the GENERAL HOSPITAL fan in your life. Tony Geary is a hiking Nam vet with an acoustic guitar, sandals and sideburns. While sleeping in the



THE GUYVER reads PSYCHOTRONIC!  
Photo by Tom Rainone

woods of Mexico (?), five naked hippie women (including Uschi Digard) wake him and chase him. He hits his head on a rock, then is woken again, this time by some kind of nice "sea goddess" named Yyalah (Susan Damante with a terrible blonde wig and too much eye makeup). The evil topless Queen Alotta (Dyanne Thorne!) wears a crown, red cape and a black bikini bottom, but her female followers are always naked. Alotta plans to sacrifice a child. The tortured Geary just wants to spend a night with Yyalah, so he offers his soul and drinks blood. With baby killing Nam flashbacks, topless dancing, the decapitation of a priest, a freak out sequence and weird music (theremin, flute...) Hugo Grimaldi (THE HUMAN DUPLICATORS) was the supervising editor.

**80s**

**DU-BEAT-E-O (Fox Hills, 84) P/D/S Alan Sachs**

In 79, Joan Jett (and some substitute Runaways) starred in a movie, "We're All Crazy Now." It was never released, but here is where the footage ended up. Ray Sharkey (who says he was a junkie at the time) stars (and narrates) as an in your face director in hock to gangsters. He holes up in a studio to finish a feature starring Joan Jett. He forces his editor (Dorf Scratch from Fear) to work around the clock at gunpoint while having sex with an innocent blonde (Nora Gaye). He rants over the Jett concert footage so you can't hear the songs. That's the whole plot. You also get lots of real fast editing and Gary Panter art, mondo death footage, WWII propaganda, puking, gore, Joanna Went performance art (presented as a nightmare) and on screen songs by Tex And The

Horseheads and The Mentors. One song is by Rainbeaux Smith! This thing is nuts! It played in theatres (!) P.S. - Will the person who sent this tape in please call or write!

**WINTERBEAST (Tempe, 86) D/S Christopher Thies, P/edit Mark Frizzell**

Forest rangers deal with legendary creatures in a just released local movie filmed in Newbury, Mass. Most of the animation (tree monster, lizard creature...) is pathetic, but I like it anyway. A creepy character named Sheldon looks kinda like Malcolm McDowell. He prances around a room while an entire old record ("Oh, Dear, What Can The Matter Be") plays. I still can't get that damn song out of my head! A hooded demon (good makeup) makes an appearance, there's some gore and one topless scene. The screams are from the old Disney "Chilling, Thrilling Sounds Of The Haunted House" album (!)

**DR. DRACULA (81) D/S Paul Aratov, D Al Adamson, S Cecil Brown, Gary Reathman, P Lou Sorkin**

A magician/hypnotist/author with a pointy beard (Larry Hankin) is the reincarnation of Svengali. His evil publisher (who is also reincarnated) tells him what to do. It's a reworked version of a previously unreleased feature called LUCIFER'S WOMEN (75), with the addition of a vampire/psychiatrist (Geoffrey Land). It's a real effort to make sense of it all but there's some bizarre and interesting things going on. After an exorcism, two identical Svengali's discuss what's going on. With John Carradine as a satanist, Donald Berry as a worried father, Jane Bruntel Cohen as a "pure soul" and Regina Carrol. Anton Lavey (!) was the technical advisor for the black mass scenes (complete with animal noises). Sam Sherman provided additional dialog and Gary Graver has a cinematography credit. It's been on USA cable and the tape was released in Europe.

**DEADLY NEIGHBORS (VCI, 80) D/S/edit Don Dohler**

(FIEND) Mr. Longfellow (Don Leifert from ALIEN FACTOR), a suburban music teacher who teaches in his bare basement, is really a resurrected corpse! The large sweaty, bug eyed, rude man with a mustache and all black clothes makes the neighbors suspicious as he kills off local women (and even a little girl). He sometimes glows red and he talks to his cat and Mr. Frye (George Stover) the manager of the "Music Academy." They constantly say mister Longfellow and mister Frye and mister whatever. There are several plugs for Dohler's "Film Magic" book in this tale from Milford and Kinsfield, Delaware.

**NEW YORK AREA**

**THERE'S NOTHING OUT THERE (Prism, 90) D/S Rolfe Kanefsky, P Wolf Kanefsky**

After a good nightmare sequence in a video store, this becomes a very knowing comedy take off of teens in a cabin horror movies. The sarcastic odd man out horror film fan Mike (Craig Peck) keeps warning about what is bound to happen but the others only care about sex. Nearly every female cast member has

topless or nude scenes and one (Bonnie Bowers) wears an excellent swimsuit. One is possessed, there's a (briefly seen) slimy green monster and a



decapitation. The New Jersey feature, made for "\$300,000," played some midnight shows last year. It has very good cinematography, music and acting and some funny lines. The 20 year old director's father owns an editing facility.

**HOUSE ON TOMBSTONE HILL (AIP, 87) P/D/S James Riffel, P Melisse Lewis**

(THE DEAD COME HOME, DEAD DUDES IN THE HOUSE) Seven young people trapped in an old rundown remote house are attacked by a laughing old woman ghost (Douglas E. Gibson) with scissors. Some of them become zombies. There's also a little girl ghost and a whistling zombie. A hand is cut off and one guy is cut in half (Ed French did the FX). The creepy 16 mm EVIL DEAD inspired Troma release was shot in Cherry Valley, New York by a 28 year old NYU grad.

**SAVAGE LUST (AIP, 89) D/S Joseph Laraz, P Brian Smedley-Aston, Angel Somolinos**

Six young people on vacation pick up a fugitive hitchhiker and go to an old abandoned house. A gloved mystery killer picks them off and a flashback eventually explains who and why. There's nude photos and a sex nightmare, but the visual highlight is a Big Boy statue. With William Russell and Jennifer DeLora. It was made (by people who used to make movies in England) in Suffern, N.Y., near Bear Mountain.

**GHOUL SCHOOL (CVH, 90) P/D/S Timothy O'Rawe**

Toxic gas released in a high school boiler room turns members of the swim team into running blue zombies with fangs. A rock band ("The Blood Sucking Ghouls") and two nerd horror fans are trapped in an auditorium (like in DEMONS). There's lots of (amateur) gore but the best (?) part is Joe Franklin (!) in his office talking on a phone with Jackie "the Joke Man." There's a build up for Franklin to become a zombie too, but it never happens. The guy who plays the principal is one of the worst actors in memory. David DeCoteau was the executive producer. It was made in Wayne, New Jersey.

**PUSS BUCKET (91) D/cine Lisa Houle**

Two long-haired brothers ("ignorant humanoids") are affected by a (toy) spaceship that hovers over their house. One brother dreams that he's Christ and

goes out to kill "demons." A scientist dances and sings about UFOs. There's a cat fight (in the Scrap bar), a gorilla suit and a Dianetics guy in drag. The fun, but too long science fiction musical was shot in grainy b/w super 8. The music is very good. PO Box 245, Prince St. Station, NYC 10012.

**DICK AND JANE DROP ACID (Surf Reality, 91)**  
**D/act Matt Mitler, S/act Jeff Eyres, P Robert Pritchard**

In the tradition of old roadshow movies, this opens with an anti-LSD lecture, has flashbacks and stars innocents led astray. Long-hairs smoke pot in a basement and electric cool aid is served at a "cube" party. Undercover cops get high and freak out. The British pusher/villain has to deliver three new addicts a month. The music is by A Thousand Tiny Fingers. It was shot on tape in the East Village. Mitler was in BASKET CASE II, SPRING BREAK and others. PO Box 20708, Tomkins Sq., NYC 10009.

**KIDS' STUFF**

**PUSS IN BOOTS (Rhino, 1955) D Herbert B. Fredersdorf, P Hubert Schonger**

(DER GESTIEFELTE KATER) Three brothers (with weird hair) live in a mill. One inherits the mill, one gets the donkey and the other just gets a female cat who talks and sings. Of course, the cat (a person in a suit who runs upright) helps battle an evil magician and his owner becomes a duke and gets the princess. AIP released this color W. German feature (and a 61 Mexican version of the same tale). Paul Trip narrates. Young kids might enjoy it.



**RUMPELSTILTSKIN (1955) D Herbert B. Fredersdorf, P Hubert Schonger**

(RUMPELSTILZCHEN) This color W. Germany fairy tale (released here by K. Gordon Murray) is worth watching for the tiny little bearded dwarf (see photo above) who levitates things and helps the miller's pigtailed daughter when she has to spin gold for the king. If he's in other movies, I want to see them. This one's narrated by a woman.

**THE MAGIC WEAVER (United, 1960) P/D Alexandr Rou, S Eugene Schwartz**

(MARIYA-ISKUSNITSA) The director of this color fairy tale made many fantasy films in the USSR at the "Maxim Gorky Studios." It has lots of special effects, fantasy sets and excellent animal footage. A

happy singing soldier helps a kid rescue his weaver mother from a wizard king with an underwater kingdom. The captive mom says, "Freedom or slavery. It is all one." I liked the frog man and the pirates who sing in Russian. Allied Artists released it here in 65, then Jeffrey C. Hogue put it on tape.

**DOCS**

**SPOOKS-A POPPIN' (Cinemanure, 92) P/D/S... Jim Ridenour**

This unique historical tape features many rare vintage spook show trailers, film clips, interviews with Don Davison, Dr. Houston, Phillip Morris (now owner of a very successful mask/costume business) and (a very old) Ray-Mond showing his collection in his trailer. The brother of spook show king Jack Baker is seen on stage doing a show and the A-Bones provide the instrumental theme. The editing and the interview camerawork are amateur at best and the many wonderful rare posters are hard to see, but this is a labor of love project and is a must for fans of last issues' Spook Show Racket. The VAMPIRE'S COFFIN/ROBOT VS. THE AZTEC MUMMY trailer in "Hypnoscope" is a personal fave. \$30 to PO Box 10343, Sarasota, FL 34278.

**WARREN OATES: ACROSS THE BORDER (92) P/D Tom Thurman**

"For some of us, Warren Oates is the only human being in pictures." That's how this excellent look at the late Kentucky born actor with "the meaningful squint" begins. Many choice film clips (THE SHOOTING, COCKFIGHTER, 92 IN THE SHADE, BRING ME THE HEAD OF ALFREDO GARCIA, in which he "played" director Sam Peckinpah...) are shown and some of the people interviewed are Monte Hellman, Peter Fonda, Stacy Keach, Robert Culp and Harry Dean Stanton. Ned Beatty (also from Kentucky) narrates. Despite good reviews, at presstime this had not been bought for screening or airing in America. If you are in a position to do something about this, call Thurman at (606) 236-9340.

**ARGENTO: MASTER OF HORROR (Video Search Of Miami, 91) D/S Luigi Cozzi.**

Producer and director Argento's more recent features are examined behind the scenes in the 80 min. sequel to WORLD OF HORROR (Vidmark, 85). Pino Donaggio, Michelle Soavi, Cozzi and of course Argento are interviewed. You see how the bullet FX were achieved in OPERA and how melons and meat are stabbed for sound effects. Argento poses at Poe's gravesite in Baltimore and says producers "are like rampaging demons born in my brain, but raised by someone else." TWO EVIL EYES, THE CHURCH and DEVIL'S DAUGHTER are also covered. The Italian language tape has been subtitled in English.

**INVASION OF THE SCREAM QUEENS (See More Video, 92) D Donald Farmer**

It could have used some more editing, but lots of actresses are interviewed on this tape and movie scenes and trailers (lots of David DeCoteau) are included. The expected (Brinke Stevens, who says she "looked like a werewolf" as a kid, Michelle Bauer and Melissa Moore, who talks a lot) are here along with

actresses from Mark Pirro movies, Janus Blythe, Vivienne Schilling, Elizabeth Kaitan (on way too long), Martine Beswick and Monique Gabrielle (bad takes and all). The best of all though is Mary Woronov, who talks about (and shows) some of her paintings and remembers working for Warhol, Corman and others. A whole tape of her talking would be interesting.

## COMPS

### DARK SHADOWS BLOOPERS (MPI, 93)

This is perfect tape for those who never liked the original daily DARK SHADOWS (66-71) much (like me). Countless embarrassing and funny mistakes (that have been seen now for years in syndication and on tape) are crammed into 45 minutes. Actors trip, hit their heads and try to ignore flies on their faces. Stage hands, cameras and microphones intrude everywhere. Visual and audio FX go wrong in every possible way. You can hear directors feeding lines to confused actors. Kid actors and the many real candles used provide endless problems. Doors refuse to open and walls and gravestones move. It's no wonder that so many character names were mangled, since many actors played as many as 5 (!) different people in alternate time periods. The tape is very well edited and includes footage from the early b/w years. Recommended!



### HEY FOLKS, IT'S INTERMISSION TIME Vols. 1/2 (Something Weird)

These tapes, running 100 minutes each, are the ultimate comps for drive-in fans. They're from the 50s through the 70s and include ads for snack bars and food (Pepsi, hot dogs, Tommy's Potato Chips...), local (Lancaster, PA, Chillicothe, OH, McCallister, OK...) businesses and churches and best of all - spook shows ("Man Buried Alive!") There are also many variations on intermission countdowns, holiday greetings (with father time and a baby) and ads urging you to vote, fight against pay TV or resist daylight savings time changes.

I bought copies of the sell through tapes **ELVIS IN THE MOVIES** (Goodtimes) and **JAMES BOND AT THE MOVIES** (Amwest) at a shopping center and I'm glad I did. The Elvis comp is complete, featuring trailers for 33 movies (56-72). Plugs for soundtracks end many of them and some are letterboxed. This points out how the king's acting career parallel Godzilla (going from threatening tough guy to nice guy who hung out with little kids) and shows just how ridiculous his Sam Katzman movies were. The Bond comp ends with A VIEW TO A KILL (85), so is missing the Timothy Dalton movies. Still, it's fascinating to see all the European co-stars and the DR. NO trailer (the longest) is especially great. Sid

Haig is in the DIAMONDS ARE FOREVER trailer and Roger Moore's painfully obvious double is in the one for LIVE AND LET DIE. I also caught the now dated but still amusing **BUSHWACKED** and **QUAYLE SEASON** (both from Polygram), comic bios of our former elected leaders with choice quotes and scenes.

## SHORTS

**SIGNAL 30/WHEELS OF TRAGEDY.** The Ohio State Highway Patrol in Mansfield (not far from where I grew up) made these classic graphic color driving safety films in the early 60s. The first features lots of real mangled accident victims. One man is described as "a mass of charred flesh." For the second, they recreated events leading up to crashes, using actors, then show you the (real) results. The first victims are two black guys who fall asleep and plow into a truck. A patrolman trainee learns to cope with the carnage and earns "\$440 a month." At the end, Mansfield is seen devoid of people, because "43,000" people die in American crashes yearly and that's the city's population, followed by a big - WHY?. From Mutilation Graphics, 3765 Oriole St., Shrub Oak, NY 10588. **BLACK HEARTS BLEED RED** (92) P/D/S/edit Jeri Cain Rossi. Here's an excellent 15 min. b/w short based on a Flannery

O'Connor short story. A Southern family (including a sexy, hard drinking mother in law) traveling on the road are killed by "The Misfit," a philosophical killer (played effectively by artist Joe Coleman) and his henchmen. The vintage music is by Hank Williams, Ernie Ford and others. It was a Mass. College Of Art project. \$17 ppd. to 177 S. 9th #2. Brooklyn, NY 11211. **SONG OF THE LEMMING** (92) P/D/S/edit Ron Ford. S. P. Somtow (THE LAUGHING DEAD, PV #3) stars as a man from the future in this half hour tape. He visits a failing L.A. hippy radio station and gives the owner a tape that causes listeners to become violent. The last scene is the L.A. riots (!) Somtow also wrote the music. \$18 ppd. to PO Box 923171, Sylmar, CA, 91392. **CINEFEAR SAMPLER.** Since this was mentioned in PV #13, it's been expanded to contain 8 color and b/w horror shorts, all by Keith J. Crocker and/or Joseph F. Parda (who also act). There's a bit of nudity, blood and some decapitations. A real graveyard is a good set and familiar film scores are used. The actors have strong Long Island accents. \$30 to Crocker, 431 Haven Pl., Hewlett, NY 11557. **DOUCHE BAG MURDERS.** A young guy in a plaid work shirt and a stocking cap strangles women with a rubber hose. A detective and a coroner investigate. Many of the color tape's stars have long hair. From Poor Sport, 819 N. 2nd St., San Jose, CA 95112. **P.K. DIS.** Punks with wild hair and leather jackets run a lot and battle a black masked Ultra Man type character, who eventually is defeated

by a steam shovel. It's all monitored on a video screen by scientists. The color film (in Japanese) has a punk rock score. Asia Records, JH 549, 825 Ishihata, Mizuho-Machi, Nishitama-Gun, Tokyo, Japan. **I LAUGH AS YOUR BODY LIES BLEEDING** is a 16mm b/w short with a girl who talks to the camera and relates how she lures guys to her apartment and kills them with her knife. It's from Ian Little of Richmond, VA. who goes to The Virginia Commonwealth Uni., site of a **PSYCHOTRONIC** film festival a few years ago. **RETINA BURN** (92). Put on this colorful one hour computer graphics tape (made by Frank Coleman in Boston) along with your choice of music (psychedelic would be best) to create a mindblowing home light show. Drugs are optional. \$17.95 ppd. to Rayvonne Filmworks, 406 D. Bryant, Ojai, CA, 93023. **SINGLE GUN THEORY** (81). In this clever, very short film, thanks to public domain footage and (crude) editing, Curly Howard is shown to be the guy who assassinated JFK (!) \$15 ppd. to CDE Pro., PO Box 41437, Baltimore, MD, 21203. Two disturbing nightmarish b/w 9" Nails videos that you won't see on MTV are **HAPPINESS IS SLAVERY** by Jonathon Reiss (who used to do SRL films) and **PINION** by Eric Goode. The first features a mutilation machine and male nudity, the other has a bound person hooked up to a toilet.

We also received a sample tape from last November's Warren, Ohio Int. Video Festival, presented by C. M. "Mike" James at the Trumbull Art Gallery. Some highlights are samples from the NYC

feature **SHADOWS IN THE CITY** and an excellent short from Milwaukee called **PAULETTE**, involving a little kid and a drowning. One short is about the world of mail art, but (too) many are taped performance art pieces. A publicity clip from Cleveland's Big Chuck And Little John Show was included.



**HORRORS OF SPIDER ISLAND** 59 (German dialogue)  
**HORRIBLE DR. HICHOCK** 62 (uncut)  
**NIGHT EVELYN CAME OUT OF THE GRAVE**  
**FIVE DOLLS FOR AN AUGUST MOON** 70  
**WEREWOLF IN A GIRL'S DORMITORY** 63  
**LAST HOUSE ON DEAD END STREET** 77 (uncut)  
**CURSE OF THE DOLL PEOPLE** 60  
**SAMSON AND THE 7 MIRACLES** 62  
**EROTIC RITES OF FRANKENSTEIN** 74  
**BREAKFAST AT MANCHESTER MORGUE** 74  
**HOUSE OF THE BLACK DEATH** 65  
**PLEASE DON'T TOUCH ME** 59  
**LITTLE RED RIDING HOOD** 58  
**NIGHT OF THE BLOOD MONSTER** 70  
**LEMORA: LADY DRACULA** 73  
**VAMPIRE PEOPLE (BLOOD DRINKERS)** 66  
**MOONSHINE MOUNTAIN (H.G. Lewis)** 65  
**THE FLESH EATERS** 62 (uncut)

**DANTE'S INFERNO** 24  
**CUL-DE-SAC** (Polanski)  
**DERANGED** 72 (Ed Gein)  
**CANNIBAL HOLOCAUST** 79  
**BLACK SCORPION** 57  
**I DRINK YOUR BLOOD** 71  
**HORROR HOTEL** 60  
**THE GOLEM** 20  
**DARK INTRUDER** 65  
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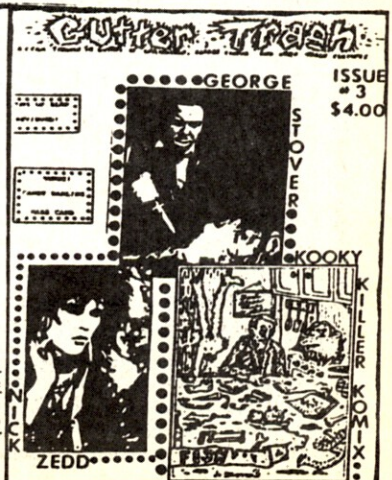
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Nazi Love Camp (XXX)  
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The Beast (Horny Monster! Fr, X)  
Dr. Jekyll's Women (Fr, X)  
World Sex Fetish (Fr, X)  
Zombie 3 (Fulci)  
Zombie 4: After Death (X)  
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The Joys of Torture (Jp, X)  
Entrails of a Virgin (Jp, X)  
Geva Geva Virgin (Jp, X)  
Robotrix (Sex & Gore! Ch, X)  
Sex & Zen (Amazing! X)  
Blood Ritual (X-Rated Satanists!)  
Mercenary Cannibals (Gory! X)  
Guinea Pig 1, 2, 3, 4 or 5 (Jp, X)  
Erotic Ghost Story 2 (X, Ltrbx)  
Romantic Ghost Story (Sexy!)  
Chinese Ghost Story 1, 2, or 3  
Better Tomorrow 1, 2, or 3  
Bullet in the Head (John Woo)  
Once A Thief (John Woo, Ltrbx)  
Police Story (Ch, uncut, Ltrbx)  
Armour of God (Dubbed!)  
Armour of God 2 (Ch, Ltrbx)  
Godzilla Vs. King Ghidorah (Ltrbx)  
Destroy All Monsters!  
Hit & Rape (Jp, Manga, X)  
Day of Demons (Jp, Manga, XXX)

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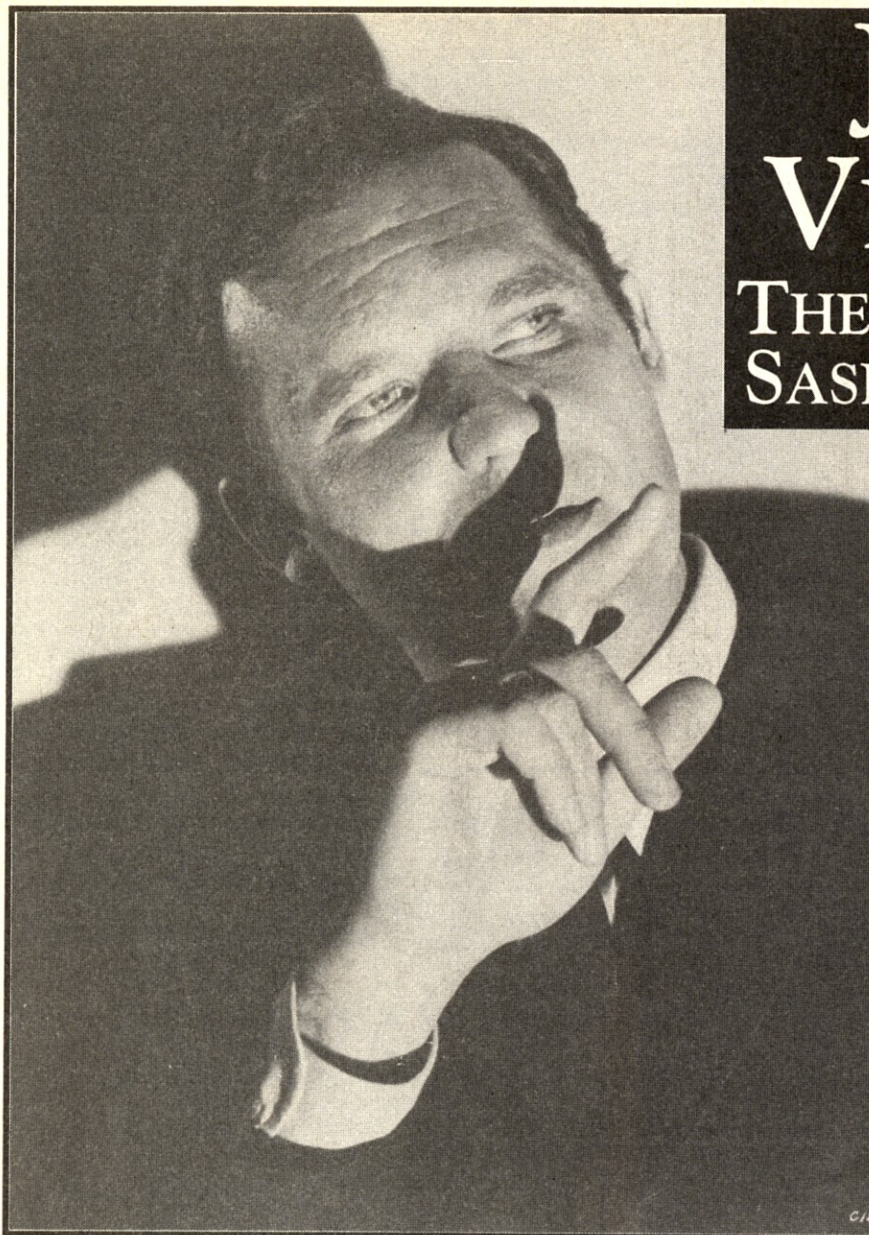
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# JOHN VERNON

## THE STAR FROM SASKATCHEWAN

INTERVIEW BY IAN JOHNSTON

John Vernon was born Adolphus Raymondus Vernon Agopowicz (!) on Feb. 24, 1932 in Regina, Saskatchewan to a store keeper family of Armenian/Polish/Austrian descent. While attending Campion college, he was a shy 14 year old boy with bad acne. A drama professor encouraged him to take up stage acting. "Once I got the greasepaint and a costume on, I felt part of the world and forgot my acne problem. It was sort of an escape." After graduating, he worked in theatre groups in Regina and Vancouver. A scholarship from a service club allowed him to attend the Royal Academy of Performing Arts in England in 1952, where he stayed for two years. His classmates included Peter O'Toole, Alan Bates and Albert Finney. He stayed in England, worked on stage in London's West End and did BBC radio productions. His agent persuaded him to change

his name and he landed his first film job, as the voice of Big Brother in Michael Anderson's 1984, starring Edmond O'Brien. "I left Regina and went right to RADA. And what a jump that was. It was fun. And while I was there, they asked me to audition for the part of Big Brother. And I did and I got it, and I became the voice. You can't get a much bigger role to start with, even if it was only a voice over."

In '56, Vernon returned to Canada where during the next ten years, he did over 300 radio plays and appeared in 65 TV series roles. Some of the series were THE LAST OF THE MOHICANS (starring Lon Chaney Jr. and syndicated in America) and THE FOREST RANGERS. In a 1964 episode of THE FOREST RANGERS, recently rerun, he was a French trapper. "Oh my god (laughing). That's an oldie. Oh god. It's hysterical to see yourself 35 to 40 years ago. Wait till it happens to

POINT BLANK

you. The hair and the weight is what gets me. God. But what the hell? It was only a pound a year I gained." He was a semi-regular on TUGBOAT ANNIE (also syndicated in the states) as "Big Sam." Vernon first met guest star Nancy West (whom he married in '58) on the Toronto set. West brought two children to the marriage. They have three other children including actress Kate Vernon.

Vernon also acted on stage and appeared in over 70 Canadian Broadcast Company theatrical dramas. "Oh god. The CBC was really a wonderful field of anything you can imagine. Half hour dramas, hour dramas, 90 minutes, two hours. Ibsen, Chekhov, Strindberg, Shaw, Shakespeare, all the moderns. It was really the largest dramatic center in the world, comparable to the BBC and even bigger than the PLAYHOUSE 90 type shows in the U.S." By 64,

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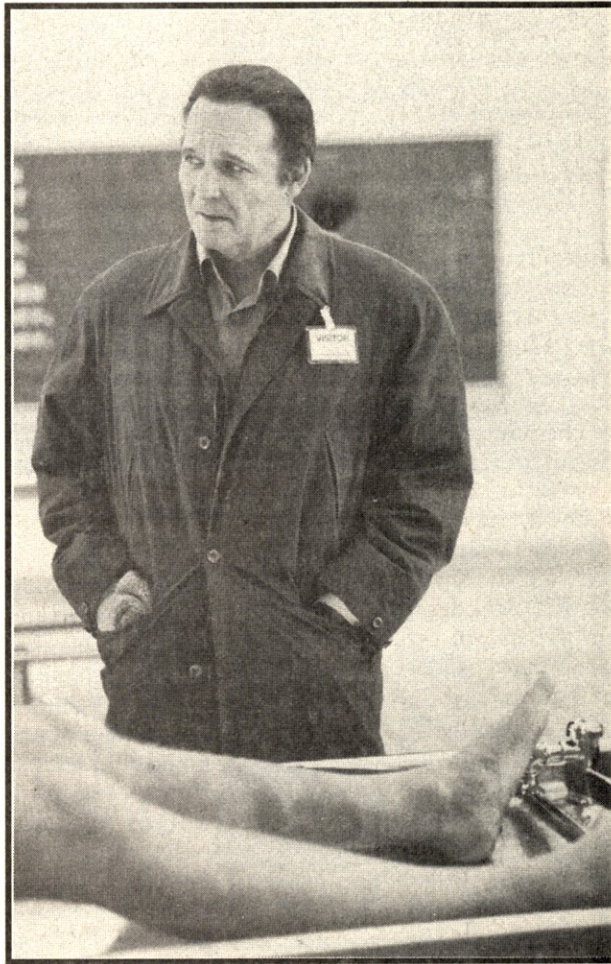
ANTI-SEX  
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Vernon had worked his way up to being fairly well known in Canadian acting circles. He appeared in the classic black and white Canadian National Film Board juvenile delinquent feature *NOBODY WAVED GOODBYE*, directed by Don Owen. He was a parking lot owner who encouraged teen Peter Kastner to short-change customers. Owen, who also starred in David

Klugman series *QUINCY*, which ran for years on NBC. *WOJECK* was the first CBC filmed series, shot with a hand held camera on Toronto locations. Some of the series directors were Daryl Duke (*THE SILENT PARTNER*), Paul Almond (husband of Genevieve Bujold) and George McCowan (*FROGS*). The series was controversial. "Yes, It was absolutely a new thing.



Wojeck - 1966  
THEN



Wojeck - 1992  
NOW



Marvin and Vernon in *POINT BLANK*

Hard-hitting and honest. But the CBC aired it, no problem. Sure we lost sponsors, so what? CBC didn't care. The topics for the show were way ahead of their time, things like senior citizen homes, homosexuality, drunk driving, and all the issues that are pertinent today. *WOJECK* was way out there, but that's one of the charming things about him. He was flawed in terms of gruffness, but his heart was there. He was a compilation of not only (Toronto coroner Morton) Shulman, but Ralph Nader. He had Shulman's position and Nader's personality at work."

*WOJECK* was a tremendous ratings hit, but only lasted 20 episodes. "Honestly, I think they just petered out. When you get into a series for TV, as you well know, you've got to have a battery of writers, of editors, and I guess maybe they were tired. After the first ten, I was offered *POINT BLANK*, and I went to Hollywood. They did ten more *WOJECKS* in color and they pulled the plug. They came back to me later and offered me a couple more. And I said, 'If you offer me a few more than one or two, I might stay, but meanwhile I have these offers in Hollywood.'"

The makers of *QUINCY* were later sued. "It was in Los Angeles. I was there to say, 'Long before *QUINCY*, we had done a coroner series in Canada.' Very strange. I guess a couple of people had submitted an idea for a coroner and thought that *QUINCY* had

been stolen from them. I don't think they were as successful as Art Buchwald, but I didn't stick around to find out what happened." *Ed: I've only seen one episode, starring Michael Sarrazin, ruining his life with LSD use, but it was great! Looked like an underground film. QUINCY was a total copy. Forget Klugman/ Quincy. Vernon was the tough guy coroner!*

John Boorman's great *POINT BLANK* (MGM) was ahead of its time too. Vernon co-stars as Mal Reese, the guy who shoots Walker (Lee Marvin), leaves him for dead and takes off with his wife (Angie Dickinson). "That was my first Hollywood film. It wasn't accepted that quickly though, but now it's a classic. It's considered the gangster film of the 60s. It's wild." Vernon had a sex scene with Angie Dickinson and Lee Marvin throws him out of his penthouse window! *JUSTINE* (20th Century) stars Anouk Aimee and Dirk Bogarde and was filmed in Tunisia. "Right after that, I played this intellectual in *JUSTINE* with George Cukor. Marvelous experience. And then I did *TOPAZ*. So there I was, my first three films, directed by the likes of Boorman, Cukor and Hitchcock."

In the spy thriller *TOPAZ*, he played a thinly disguised Castro, seen visiting Harlem (which really happened) and murdering his girlfriend (Karin Dor). "I was lucky at the time to be seen in *JUSTINE* with a beard, and I guess they considered me an actor, so I got



Castro-like in TOPAZ

it. People say my part in TOPAZ is the more dramatic part and I agree. The first shot was a 360 degree tracking shot and when he (Vernon) shoots her, they had these little invisible wires pulling at her dress so that as she fell, it spread out under her like a flower opening. That was one of my most enjoyable times. Hitchcock was wonderful to work with. He wasn't distant. Not really, it depended on his mood. Lots of fun. Lots of humor." Several endings were filmed for the expensive (\$4 million) 125 minute Universal feature. In America, it ends with the suicide of Michel Piccoli (an ending not shot by Hitchcock, who wanted to use his duel in a stadium ending). A new "feel good" ending (also not by Hitchcock) was substituted for Europe. The laserdisc release has both alternate endings.

TELL THEM WILLIE BOY IS HERE (Universal) starred Robert Redford, Robert Blake as an Indian and Katharine Ross. It was directed by Abraham Polonsky, who had been blacklisted for years. In 69, Vernon started appearing on American TV. He played several different villains (named Col. Strom, General Sabattini...), on MISSION IMPOSSIBLE. "They were fun too. I had to do a lot of strange foreign accents. But it wasn't hard because they were fictional accents from fictional countries. No one could question them." His first US TV movies were TRIAL RUN, about high price lawyers, and ESCAPE, a fantasy adventure pilot starring Christopher George as a magician.

Vernon was the mayor in Don Siegel's original DIRTY HARRY (Warners). "He and I became friends, and we had a terrific time. He started out as an editor and he really knew how to make films. It's sad that he's gone now." Siegel used Vernon again in CHARLY

VARRICK (also with Andrew Robinson) and THE BLACK WINDMILL.

Vernon was third-billed in Gene Roddenberry's QUESTOR pilot movie about an android. BRANNIGAN (U.A.), directed by Douglas Hickox, was a surprising John Wayne detective movie, shot in England. Vernon, as a gangster, spends part of the movie naked in a box. "I had a great time doing that. You get yourself in these situations, what are you going to do? I read a script for this film with Michael Douglas (BASIC INSTINCT). It was the most expensive script Hollywood ever paid for. \$3 million. Quite a precedent. I was up for a part, so I read it. And the guy is in the sack for two-thirds of the film. That's difficult to do, let me tell ya. But the plot was brilliant. He's vulnerable in bed, and he could be murdered any time. But that's above and beyond the call of duty for an actor."

Without a doubt, the weirdest movie Vernon has been in is SWEET MOVIE, an indescribable, often banned feature by Yugoslavian madman Dusan Makavejev (WR: MYSTERIES OF THE ORGANISM... ). Set in the future (1984), it features little boys seduced and killed, puke, piss, shit, sex in sugar, death in chocolate, WWII footage of corpses and much more. Canadian co-star Carole Laure walked off the set and later sued in Quebec and France to stop screenings. Vernon plays Texas billionaire Mr. Dollars. In one scene, his large golden penis is revealed. "Dusan is quite a brilliant filmmaker, but he's so off the wall. And we had shot all my stuff in Montreal, and they went to Belgium and elsewhere. I certainly knew what was in the film, because he showed it to me. I had no idea what that insert was going to be. What he did, oh Jesus, it was so funny, Dusan called me and said (adopts



THE BLACK WINDMILL

Dusan accent), 'John, remember that scene where you wash your wife? (Laure)', and I said, 'Yes.', And he said, 'Hitler had a fetish.', and I said, 'What are you talking about?', 'He liked to piss all over women'. 'He did?', I said, 'What have you done!?' 'I've found you this great big Belgian, and when you get up from washing your woman and wave your hat, Yahoo, Yahoo!, I cut to the man pissing.' And I said, 'You rotten son of a bitch. So that's the story.' But a nicer guy, you won't find, with a monk-like face and sweet. Great smile, but he had these wild, wild things." Laure, recently a hit singer in Quebec) and Vernon were also in FANTASTICA together.

OUTLAW JOSEY WALES (Warners) was the second Clint Eastwood movie with Vernon. Screenwriter Philip Kaufman was the original director. "Clint fired Philip Kaufman after eight days. It seems kinda strange now, considering what Kaufman's done.

But it was difficult for Clint to do, but he just pulled the plug on him."

SPECIAL DAY was a very good WWII story set and filmed in Italy with Sophia Loren. She meets and befriends a homosexual man (Marcello Mastroianni) while her fascist husband (Vernon) takes the kids to see Hitler. "I did that picture in Italian, and they dubbed me because my accent wasn't good enough. The Italians are notorious for that." THE UNCANNY was an anthology horror movie movie Peter Cushing, Ray Milland and Donald Pleasence. Vernon plays an Italian film director.

Dean Vernon Wormer in ANIMAL HOUSE, is the one Vernon character everyone remembers. The role assured him more comic roles (and more teen movies). "It doesn't haunt me. On the contrary, it's instant notoriety, and yet another cult film. I seem to have a few classics I've done. ANIMAL HOUSE, a

#### JOHN VERNON FILMOGRAPHY

- |    |  |    |  |
|----|--|----|--|
| 56 | 1984 (UK- voice)                                     | 81 | THE SACKETTS (NBC)                                   |
|    | TUGBOAT ANNIE (Can. TV series, aired 58)             |    | HEAVY METAL (Can., voice)                            |
| 64 | NOBODY WAVED GOODBYE (Can.)                          | 82 | AIRPLANE II: THE SEQUEL (Par.)                       |
|    | MORE JOY IN HEAVEN (Can. TV mini, star)              |    | THE BLUE AND THE GREY (RCA) (CBS mini)               |
| 66 | WOJECK (Can. TV series to 68, star)                  |    | On The Phoenix                                       |
| 67 | POINT BLANK (MGM)                                    | 83 | CHAINED HEAT (Vestron)(US/Ger.)                      |
|    | On Coronet Blue                                      |    | CURTAINS (Can.)                                      |
| 68 | On Tarzan  |    | HEARTBREAK HIGH (Platinum) (Can.)/KINKY              |
| 69 | JUSTINE (Fox)  |    | COACHES AND POM POM PUSSYCATS/CRUNCH                 |
|    | TOPAZ (MCA)  |    | LITTLE RED RIDING HOOD (Fox) (Faerie Tale            |
|    | TELL THEM WILLIE BOY IS HERE (MCA)                   |    | Theatre)   |
|    | TRIAL RUN (NBC)                                      |    | On The Greatest American Hero, The Powers Of         |
|    | MISSION: IMPOSSIBLE (CBS series) guest star many     | 84 | Matthew Star   |
|    | times as various villains (to 72)                    |    | SAVAGE STREETS (Vestron)                             |
| 70 | ESCAPE (ABC pilot movie)                             |    | JUNGLE WARRIORS (Media)(Ger./Mex.)                   |
|    | On The Falcon  |    | THE BLOOD OF OTHERS (Par.) (Can. TV mini)            |
| 71 | DIRTY HARRY (Warner)                                 |    | LOUISIANA (Starmaker) (France. TV mini)              |
|    | ONE MORE TRAIN TO ROB                                | 85 | On Automan, High Riders, Fall Guy, Partners In Crime |
|    | HUNTER (CBS)   |    | FRATERNITY VACATION (Starmaker)                      |
|    | FACE OFF (Can.)                                      |    | DOIN' TIME (Warner)                                  |
| 72 | FEAR IS THE KEY (UK)                                 |    | HAIL TO THE CHIEF (ABC series)                       |
|    | JOURNEY (Can.)                                       |    | On Cagney And Lacy                                   |
|    | COOL MILLION (NBC pilot)                             | 86 | HAMMERED: THE BEST OF SLEDGE (Starmaker)             |
|    | CHARLY VARRICK (MCA)                                 |    | (from ABC series)                                    |
| 73 | W (Vestron) (UK) (I WANT HER DEAD)                   |    | On Knight Rider, Airwolf                             |
|    | On Search, The Six Million Dollar Man                | 87 | DOUBLE EXPOSURE (Vestron) (TERMINAL                  |
| 74 | THE BLACK WINDMILL (MCA) (UK)                        |    | EXPOSURE)  |
|    | THE QUESTOR TAPES (NBC feature pilot)                |    | NIGHTSTICK (RCA) (Can.)                              |
|    | (CAT AND MOUSE) (ABC) MOUSEY                         |    | ERNEST GOES TO CAMP (Touchstone)                     |
|    | THE VIRGINIA HILL STORY (NBC)                        |    | BLUE MONKEY (RCA) (Can.) (GREEN MONKEY)              |
|    | MATT HELM (TV movie)                                 |    | BORDER HEAT (Forum)                                  |
|    | On Kung Fu   | 88 | On Alfred Hitchcock                                  |
| 75 | BRANIGAN (MGM) (UK)                                  |    | I'M GONNA GIT YOU SUCKA (MGM)                        |
|    | SWEET MOVIE (Can./Yug./Fr.)                          |    | KILLER KLOWNS FROM OUTER SPACE                       |
|    | ANGELA (Can.)  |    | (Media)  |
|    | The Imposter (NBC feature pilot)                     |    | DEADLY STRANGER                                      |
|    | Swiss Family Robinson, Barbary Coast, Matt Helm (all |    | DIXIE LANES (Celebrity)(Can.)                        |
|    | ABC pilots)  |    | BAIL OUT (Vestron)                                   |
| 76 | On The Invisible Man                                 |    | TWO MEN (Can. TV)                                    |
|    | THE OUTLAW JOSEY WALES (Warner)                      |    | RAT TALES (Can. TV)                                  |
|    | THE VIRGINIA HILL STORY (NBC)                        |    | WAR OF THE WORLDS (Syndicated series pilot and       |
| 77 | THE UNCANNY (UK/Can.)                                |    | two episodes)  |
|    | GOLDEN RENDEZVOUS (Vestron)(UK/S. Af.)               | 89 | B-Men (TV pilot)                                     |
|    | A SPECIAL DAY (RCA) (It/Can.)                        |    | MOB STORY (Shapiro)(Can.)                            |
|    | MARY JANE HARPER CRIED LAST (CBS)                    |    | WAR BUS COMMANDO (Trylon)(Italy)                     |
| 78 | NATIONAL LAMPOON'S ANIMAL HOUSE                      |    | HOSTILE TAKEOVER (Avid)/OFFICE                       |
|    | (MCA)  | 90 | PARTY/THE DEVASTATOR (Can.)                          |
| 79 | IT RAINED ALL NIGHT THE DAY I LEFT                   |    | On Father Dowling Mysteries                          |
|    | (USA)(Can./Israel/Fr.)                               | 91 | THE NAKED TRUTH                                      |
|    | DELTA HOUSE (ABC series)                             | 92 | THE WOMAN WHO SINNED (TV)                            |
|    | CRUNCH (Can.)  |    | WOJECK: OUT OF THE FIRE (Canada, CBC)                |
| 80 | HERBIE GOES BANANAS (Disney)                         | 93 | On Ray Bradbury Theatre and Tales From The Crypt     |
|    | FANTASTICA (Can./Fr.)                                |    | THE FIRE NEXT TIME (TV mini)                         |
|    |  |    | MATRIX (USA series, narration)                       |



Dean Wormer in *ANIMAL HOUSE*

comedy, *POINT BLANK*, a gangster film. and the western *JOSEY WALES*, which was considered the best western for many years." He repeated the role in the short lived ABC spin off series, *DELTA HOUSE* (with Peter Kastner and Michelle Pfeiffer). It didn't help much that both CBS and NBC debuted their own *ANIMAL HOUSE* inspired shows at the same time. In *AIRPLANE II*, Vernon plays a doctor in a courtroom scene. When asked to give his impression of a patient, he says "I'm a doctor and don't do impressions."

In the famous Linda Blair women-in-prison movie *CHAINED HEAT*, Vernon is the warden who spends his time videotaping naked inmates (like Monique Gabrielle) in his hot tub and says, "Don't call me warden, call me Fellini." "That office pool. Was it uncomfortable? Are you kidding? I've been asked, did I enjoy jumping into a hot tub with two naked women? And I said, it was terrible for all of us. All the body make-up and the water. It took two days to shoot. That's a long bath. *CHAINED HEAT*, now that's a cult film. Absolute nonsense, but...it was a great acting part. That shower scene with 25 naked girls swearing, it was ridiculous. But, I tell you, it has a huge following. I'm not proud of it, but I had a good time doing it." *CHAINED HEAT* also featured Sybil Danning, Stella Stevens, Edy Williams - and Kate Vernon as a cellmate. The director of the German co-production was Paul Nicolas (Lutz Schaarwachter). *SAVAGE STREETS* was another one starring Linda Blair, this time with Vernon as a sleazy principal. "SAVAGE STREETS was just a commercial bit of nonsense that went through many changes. My part was just this tough, or whatever it was. I do stuff like that. You're faced with this dilemma. If the part is good, but the film isn't, it's not a disgrace to do it. You never know, when you're getting

*CHAINED HEAT*

into them, what's going to happen." Linnea Quigley played Blair's sister in the exploitation hit.

With all the film and TV work, John Vernon also finds time to do commercials and voiceovers. "That's a strange game. I do the odd on camera thing. I did one in Halifax for the airlines here (*Air Nova*). I don't seek it out. If it happens, it happens. Five or six years ago, I did this thing in Halifax ("*Coast Of Indifference*" - 84) for the tourist department, wonderful show. It was for the CBC, and it was a magnificent travelogue, but done in verse. I play this sea captain, doomed to ride the waves till he finds the Tall Ships, which were touring Canada then." He's done voices for cartoons (and the feature *HEAVY METAL*) and narrated a recent Canadian self-help TV special, "Recovering: Addiction,"

about alcoholism.

In *CURTAINS*, Vernon is a movie director who lures actresses to his remote home, where they're killed off. With Samantha Eggar and Linda Thorson. "Jonathon Stryker" is the fake name of *CURTAINS'* director (Richard Ciupka) and Vernon's character. *JUNGLE WARRIORS* was another German co-production with Sybil Danning. It was the movie that Dennis Hopper was fired from after wandering around naked and incoherent. He was replaced by Marjoe. Paul Smith suspends a gangster named Vito (Vernon) on a helicopter door before killing him. Alex Cord and Woody Strode were also in it. *FRATERNITY VACATION* had Tim Robbins in an early role, but is mostly remembered for nude scenes with Barbara Crampton and Kathleen Kinmont. Vernon is the police chief. *DOIN' TIME* was a *POLICE ACADEMY* copy set in prison, with Vernon as "Big Mac." *BLUE MONKEY* was a science fiction monster movie with Steve Railsback and Susan Anspach.





With Jimmie Walker in *DOIN' TIME*

**I'M GONNA GIT YOU SUCKA!** is Keenan Ivory Wayans very funny takeoff of 70s black action movies, with Vernon as "Mr. Big." "I didn't know where to go in a couple of scenes, which was strange. It was deliberately in the script, I should go out of character. It was a two or three day shoot. I had just got back from Canada and didn't have time to get into the part, it was an odd experience. I think he, Ivory Wayans, is a very talented man. He's very successful on TV. I wish he'd take his money and go back to making features. I guess you ride the horse you're given and ride the hell out of it." The all star cast also included Antonio Fargas. *BAILOUT* was the third Linda Blair movie for Vernon. *MOB STORY*, a comedy shot in Winnipeg, stars Vernon as a kindly New York mobster, hiding out in his old home town. The Canadian cast includes Margot Kidder, Al Waxman and Kate Vernon, who in one scene, is strung up by the neck and forced to stand on a block off ice. In the strange *OFFICE PARTY*, David Warner is an accountant who goes crazy and takes his entire office hostage. Vernon is the mayor and Kate Vernon has a topless scene.

In 1990 Vernon was making a movie with Traci Lords. "That was in Belize. We shot two weeks, and they lost their money. It never came to anything. Doesn't happen often. It was just bad management. It was called *OBJECT OF DESIRE*. A strange script. It was a psychological thriller. It had Traci Lords, the 12 year old porn queen (laughs), who didn't disrobe at all." The *WOJECK* reunion movie was also shut down in 1990. "Yeah, there was a false start. They pulled the plug when

they couldn't resolve the problem of immigration (in the script). And rather than give the audience something mediocre, they said, that's enough. And so, we used the premise of it this particular script." The *WOJECK* movie featured Patricia Collins and Ted Follows, both from the original series and centered on a family of illegal refugees. "There's a tremendous audience over 40 who remembers *WOJECK*. If it does go to series, they should get right into the meat of it. Deal with issues. That's the way it should go." Since our interview, it looks like it will not be a new series after all.

Daughter Kate Vernon recently co-starred in *MALCOLM X*. "I did two (three actually) with her and it was wonderful, *MOB STORY* and another called *OFFICE PARTY*. She was terrific in that. And so was David Warner. She is flying now. In *MALCOLM X*, she plays the femme fatale, a compilation of all the white women Malcolm X knew. Now she's starring in an Italian picture she's been shooting for three months." John Vernon continues to work. He's in the recent *NAKED TRUTH*, by Niko Mastorakis, which has a cast including Shannon Tweed, M. Emmett Walsh, Herb Edelman, Yvonne DeCarlo, Norman Fell, Zsa Zsa Gabor, Erik Estrada, Lou Ferrigno and Billy Barty (!). *THE FIRE NEXT TIME* is an all-star TV mini series about the environment, set in the near future. Vernon plays a Nova Scotian. "I've got a few things in the fire that I can't talk about because there's nothing to speak of yet. You take what you're offered. I do a lot of little things, here and there. The business is like a toilet seat. Up and down."

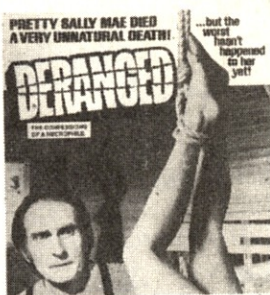
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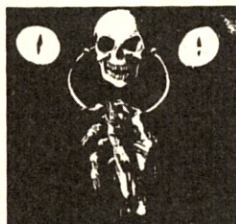
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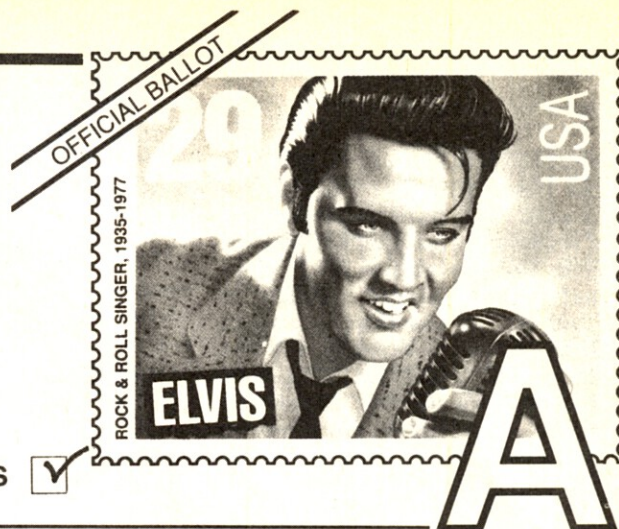
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- ☐ Alien Prey ('83)
- ☐ Alone in the Dark ('82) Palance, Landon & Pleasance
- ☐ At the Earth's Core ('76) Peter Cushing, Caroline Munroe
- ☐ Bad Taste ('88)
- ☐ The Best of Sex and Violence ('81) John Carradine hosts
- ☐ Big Doll House ('71) Pam Grier, Jack Hill directs
- ☐ Black Christmas ('74) Olivia Hussey
- ☐ Blood on Satan's Claw ('70) Patrick Wymark
- ☐ Bloodbath at the House of Death ('85) Vincent Price
- ☐ The Boogey Man ('80) John Carradine
- ☐ The Brood ('79) David Cronenberg directs
- ☐ Buried Alive ('79) Joe D'Amato directs
- ☐ Caged Heat! ('74) Barbara Steele prison epic
- ☐ Chained Heat ('83) Linda Blair, Sybil Danning
- ☐ A Chinese Ghost Story ('88) Letterboxed
- ☐ Cocoon of Horror ('89) Yvonne Mondou's femme Roman
- ☐ Coast Decade ('78) (SCTV) Louis Jordan/Uncut on T-160
- ☐ Crawl Space ('86) Klaus Kinski
- ☐ Craze ('74) Jack Palance
- ☐ Crimmon ('74) Paul Naschy
- ☐ The Curse of the Crimson Altar ('68) Karlhoff, Lee, Steele
- ☐ The Day After Halloween ('79)
- ☐ Deadly Sanctuary ('69) Jack Palance does DeSade
- ☐ Dead Pit ('89)
- ☐ Death Dream ('72) Bob Clark directs
- ☐ Death Warmup ('84)
- ☐ The Demons ('72) Jess Franco. Sex-crazed nuns
- ☐ Devil Fish ('84) Umberto Lenzi directs
- ☐ The Devil's Rain ('71) Letterboxed
- ☐ The Doctor and the Devils ('83) Timothy Dalton
- ☐ Dominique ('78)
- ☐ Don't Go in the House ('80)
- ☐ Doomwatch ('72) Tigrou Films
- ☐ Door-To-Door Maniac ('61) Johnny Cash
- ☐ The Dorn That Dripped Blood ('81)
- ☐ Dr. Jekyll et les Femmes ('81) Letterboxed, Udo Kier
- ☐ Dracula Sucks ('79) (X) Annette Haven, Jamie Gillis
- ☐ The Emerald Jungle ('80) Umberto Lenzi directs
- ☐ Encounters of the Spooky Kind II ('80) LHM. Asian horror
- ☐ Erotizize ('83) Kitten Natividad sweets
- ☐ Escape from Women's Prison ('76) Conrad Brodrecht directs
- ☐ The Evil of Dracula ('75) Japanese horror
- ☐ Exorcism ('74) Paul Naschy
- ☐ The Face of Fu Manchu ('65) Christopher Lee
- ☐ Fend ('83) George Stover
- ☐ The Final Terror ('81) Daryl Hannah, Rachel Ward
- ☐ The First Nudie Musical ('76) Cindy Williams
- ☐ Fleek Gordon ('72) X version
- ☐ Frankenstein 1980 ('73) John Richardson
- ☐ Frigthenare ('74) Peter Walker directs
- ☐ From Beyond the Grave ('73) Amicus omnibus
- ☐ The Grim Reaper ('80) Joe D'Amato directs
- ☐ Helltrain ('77) Jess Franco/Nazis abuse babes!
- ☐ Hercules ('59) Letterboxed with Steve Reeves
- ☐ Highlander ('86) Uncut UK Print
- ☐ Homicidal ('61) William Castle directs
- ☐ House of the Long Shadows ('82) Peter Walker directs
- ☐ Hundra ('84) Amazon women action
- ☐ I Disremember Mama ('72)
- ☐ The Innocents ('61)
- ☐ The Island of Lost Souls ('32) Bela Lugosi
- ☐ Jack the Ripper ('76) Jess Franco/Klaus Kinski
- ☐ Jennifer ('78) Nina Foch
- ☐ Just Before Dawn ('80)
- ☐ Killer ('90) Ultra violent Asian thriller
- ☐ The Lake of Dracula ('71) Toho horror
- ☐ Let Sleeping Corpses Lie ('74) Letterboxed, uncut
- ☐ Love Me Deadly ('72) Necrophilism
- ☐ Mad Doctor of Blood Island ('69) John Ashley
- ☐ Man From Deep River ('77) Umberto Lenzi directs
- ☐ Mansion of the Doomed ('76) Michael Pataki directs
- ☐ Mark of the Devil, Part II ('72) Banned in 19 countries!
- ☐ Master of the World ('61) Vincent Price
- ☐ Naked Super Witches of the Rio Amore ('77) Jess Franco
- ☐ Naked Warriors ('83) Sara Bay & Pam Grier
- ☐ The Nightcomers ('71) Brando & Beacham
- ☐ Nocturna ('78) Vampire disco queen Nan Bonnet
- ☐ Orgy of the Dead ('65) Ed Wood & Criswell
- ☐ OSA ('85) Apocalyptic sci-fi
- ☐ The Perils of Gwendoline ('84) Tawny Kitaen
- ☐ Pieces ('81) Christopher & Lynda Day George
- ☐ Prehistoric Women ('50)
- ☐ Rabid ('77) Marilyn Chambers/Cronenberg directs
- ☐ Reform School for Girls ('85) Sybil Danning, Wendy G. Williams
- ☐ Savage Streets ('85) Linda Blair & Linnea Quigley
- ☐ Savages ('72)
- ☐ Schizo ('76) Peter Walker directs
- ☐ Schizoid ('80) Klaus Kinski
- ☐ The Sect ('90) Dario Argento
- ☐ The Skull ('64) Cushing & Lee/Amicus horror
- ☐ Slaughter Hotel ('71) Sara Bay & Pam Grier
- ☐ Slumber Party Massacre ('82)
- ☐ The Story of O ('75) Corinne Clery in bondage (X)
- ☐ SS Experiment: Love Camp ('76) Sergio Garrone directs
- ☐ Street Trash ('88)
- ☐ Superstition ('82)
- ☐ Sweet Sugar ('72) Phyllis Davis behind bars-uncut
- ☐ Tanya's Island ('80) Vanity & Rick Baker's ape
- ☐ Theater of Death ('66) Christopher Lee
- ☐ They Saved Hitler's Brain ('63)
- ☐ Torture Garden ('67) More Amicus omnibus
- ☐ Tourist Trap ('79) Chuck Connors, Tanya Roberts
- ☐ Tower of London ('62) Vincent Price
- ☐ Trap Them & Kill Them ('79) Joe D'Amato directs
- ☐ The Twilight People ('72) John Ashley & Pam Grier
- ☐ Two Evil Eyes ('89) Dario Argento
- ☐ The Undead ('86) Roger Corman directs/Alicia Hayes
- ☐ Unhinged ('83) Unrated version
- ☐ Vengeance of Fu Manchu ('67) Christopher Lee
- ☐ White Cannibal Queen ('79) Jess Franco
- ☐ The Wicker Man ('72) Christopher Lee & Ingrid Pitt
- ☐ X-The Man with the X-Ray Eyes ('63) ALP
- ☐ Zu, Warriors of the Magic Mountain ('89) LHM. Asian

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# Fanzines

MY CHOICE IS ☒



*These are just some of the (mostly movie related) fanzines (and magazines) we received recently from various places. Write to them for sample prices or subscription rates if we didn't list them. If your zine hasn't been listed in this column yet, maybe it's because you haven't sent us any recent issues. All zines are illustrated unless otherwise noted.*

**ASIAN TRASH CINEMA** (#3, \$6) is back with another digest size issue (40 pgs with color cover). It covers Godzilla, John Woo's **HARD BOILED**, an interview with actress Jade Leung and includes a guide to Yakuza movies. Craig Ledbetter, PO Box 5367, Kingwood, TX 77325. **BLACKEST HEART** (#1, \$5) This self-proclaimed "most disgusting magazine in the world" is an odd size (8" x 9 1/2") and is 56 pgs. of reviews, fiction and articles (John Woo, **RABID GRANNIES**, lesbian nuns...) by opinionated young horror fans who like to drink beer and try to be offensive. Timothy Patrick, Shawn Smith, 3817 San Pablo Dam Rd. Ste. 614, El Sobrante, CA 94803. **BLUE SUEDE NEWS** (#21, \$3) is 38 pgs of rock, blues and rockabilly news and reviews featuring LaVern Baker and Mary Wells. Marc Bristol, Box 25, Duvall, WA 98019. **BRAIN RADIO** (#23) This one's 6 one sided pgs. with reviews of comics, fanzines and videos, letters and a fast food column. Pierce Askegren, PO Box 1334, Sterling, VA 20167. **CELEBRITY TATTOOS** (#1, \$4.95) shows the tattoos of Drew Barrymore, Melanie Griffith and other actors and rock celebrities and shows incredible tattoos of

celebrities (Vincent Price, the mummy, the wolfman and Col. Sanders!) on people you never heard of. Also tattoos in movies (including the new **BLOOD IN, BLOOD OUT**), and a Clive Barker interview. Look for it on newsstands.



**CRYPTIC TIMES** (#4, \$4) One of Canada's best music zines recently moved (from Kingston, Ontario). The latest (88 pg.) issue has many interviews and reviews and also covers the 70s **HILARIOUS HOUSE OF FRIGHTENSTEIN** show (with Vincent Price). Alan Wright, 1011 Boren Ave. #114, Seattle, WA 98104. **DRACULINA** (#15, \$3.75) This zine ("for mature readers") now has full color covers and is 50 pgs. It's really grown and improved from earlier issues and covers indy horror releases. Interviews are with Keli Maroney

and directors Jack Hill and J. R. Bookwalter. Hugh Gallagher, PO Box 969, Centralina, IL, 62801.

**DREADFUL PLEASURES** (#5, \$2) These 20 pgs. (with many rare ads) are devoted to reviewing and chronicling mostly (but not only) 70s drive-in movies (like **BLOOD AND LACE**) and stars (Timothy Brown, Andrew Prine...) Michael Acomando, 650 Prospect Ave., Fairview, NJ 07022. **DRIVE-IN THEATRE NEWSLETTER** (#1, 50¢) is 8 xeroxed pgs. of vintage drive-in ads and some history. Nathan Miner 225 W. First St., Frostburg, Maryland 21532. **EJECTO-POD** (#3, 4, \$4 each). Two 30 pg. issues of this Zontar offshoot zine were published at the same time (!) #3 features Larry Buchanan movies and bizarre foreign comics. #4 looks at **THE TRIAL OF LEE HARVEY OSWALD**, Pat Robertson and Rutger Hauer. As always, recommended, unique reading with altered illos. Jan Johnson, 29 Darling St. #2. Boston, MA 02120.

**EXPLOITATION JOURNAL** (#14, \$3) is back with an issue featuring Barbara Steele (lotsa excellent photos), reviews and a pretty hilarious series of quotes from Christopher Lee, trying to explain why he appeared in various terrible movies. It's 32 xeroxed pgs. Keith Crocker, 40 S. Bush Dr., Valley Stream, NY 11581. **FORBIDDEN ZONE** (\$1, \$3) is the long running zine Wet Paint reborn. The first 32 pg. digest issue features a good interview with actor Nicholas Worth, Godzilla's little known appearances, the animated Batman, Jack Arnold, reviews and

original art. Jeff Smith, 1817 Oates Dr. #529, Mesquite, TX.

**GRINDHOUSE** (#10), "Where The Blood Hits The Fan!" It's 6 xeroxed (and hand lettered) pgs. of reviews, including CENTER OF THE WEB, an all star A.I.P. video that actually played recently on 42nd St. at the (rat infested) Harris Theatre. J. Adler. PO Box 1370, NYC, 10156. **HAPPYLAND** (#5) reviews movies, tapes and music, and insists on keeping "feuds" with other New York area zines going. 34 xeroxed pgs. Editor Selwyn Harris has the best name in the history of zines, though. 439 First St., NYC 11215.

**HORROR SCIENCE FICTION BIBLE** (#1) features 45 1974 horror releases, "God In Genre Movies" and more, all on a bunch of xeroxed, all type, one sided pgs., complete with penned in corrections, visible white out and no price - in short, a real fanzine. Dan Somber, 4190 Bedford Ave. #40, Brooklyn, NY 11229. **NERVE** (#2, \$2.95) The publisher (John Holmstrom) and editor (Legs

## STRAIT-JACKET



McNeil) of this music and more magazine from NYC were the guys who created Punk magazine back in the 70s, so maybe you should buy a copy instead of Spin or Creem. This issue has the great Lemmy from Motorhead (also on the cover with a machete) and the Butthole Surfers, Living Color, Rick James and stuff about

Manson's son and Nazi youth gangs. Look for it on newsstands.

**SCHLOCK** (#4, \$1) Here's 12 pgs. devoted to "lowbrow cinema" with video, ST and zine reviews, what happened to San Diego movie palaces and the local bar scene. John Chilson, 3841 4th Ave. #192, San Diego, CA 92103. **STICKY CARPET DIGEST** (#16, \$1, "if you can spare it"). Reviews of movies and music make up most of this 22 pg. zine. It also has an interview with the singer of the Irish/American Black 47 group. Thomas Deja, 163 3rd Ave., #235, NYC 10003.

**THE VELVET LIGHT TRAP** (#30, \$11 ppd.) This issue of the scholarly, bi-annual cinema mag is an 82 pg. bound "Horror And Exploitation" special. Detailed articles cover BEYOND THE VALLEY OF THE DOLLS and THE HONEYMOON KILLERS. The history of early silent hygiene and VD movies is especially fascinating. Journals Dept, Univ. Of Texas Press, PO Box 7819, Austin, TX 78712.

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**VIDEOSCOPE** (#2, \$3.25) The Phantom Of The Movies, columnist for the NY Daily News, now has his own bi-monthly zine. This 20 pg. issue features many usually on target movie/video reviews (with ratings) plus some re-title and release date info. A 6 ish sub is \$14.97, to PhanMedia, PO Box 31, Keyport, NJ 07735. **WONDER** (#6, \$2.95) "The children's magazine for grown-ups" is 54 pgs. including a multi-feature Frank Capra section, Ava Maria Grotto in Alabama, games and Christmas movies. Lint Hatcher, 2221 Cavanaugh Ave., Atlanta, GA 30316.

**WORLD OF FANDOM** (Vol. 2, #17, \$3.50) "The Important Magazine." This is a special vampire issue and as usual, there are previews, interviews and reviews of recent movies, rock bands and more. It's 94 pgs. Al Shevy, 2525c W. Knollwood St., Tampa, FL 33614. **XENORAMA** (#3, 1.75), "the journal of Heroes and Monsters" is a 20 pg. digest. This one features Inframan, Godzilla and Space Ghost. David McRobie, 428 Claydelle Ave., El Cajon, CA 92020.

#### FOREIGN:

**CHAPLIN** (#241) Chaplin is published by the world famous Swedish Film Institute (which sponsored my PSYCHOTRONIC Film Festival series in 87). The latest issue I have covers recent Kafka movies, actress Ingrid Thulin, director Hal Hartley (TRUST, THE UNBELIEVABLE TRUTH), THE PLAYER and much more. (In Swedish). Filmhuset, Borgvagen 1-5, Stockholm, Sweden. **CHILDREN OF A FAR GREATER GOD** (#2, "3 pounds for 2") This 32 pg. digest zine is incredibly, devoted entirely to the MARRIED WITH CHILDREN series (on for 6 years now), complete with episode guide and filmographies and news about Christina Applegate and other cast members. Miles Wood, 221 Ashmore Rd. 2nd Fl., Queens Pk., London W9 3DB, England. **CINE-ZINE-ZONE** (#69, \$8) From the HORRORS OF THE BLACK MUSEUM cover story to the history of Santo article, this 64 pg. zine looks a lot like the 70s foreign

zines that I used to buy, full of great, nicely reproduced rare ads. I'd like to see more of these. In French. Pierre Charles, Ave. Emile Zola, 94100 St. Maur, France.

**FATAL VISIONS** (#13, \$6) The bi-monthly Fatal Visions has been one of my fave all around zines for a while. This ish (40 pgs.) features Tsui Hark, behind the scenes of BRAIN DEAD (the editor was an extra), brief interviews with



Hypatia Lee and Danny Bonaduce and lots of reviews (including recent Chinese titles). Michael Helms, PO Box 133, Northcote, VIC, Australia, 3070. **IN THE FLESH** (#11, 4 for \$30, "US cash only") "The magazine with guts" features "Video Nasty" and book reviews, censorship in Sweden and around the world, more reviews, a Peter Jackson interview and Jeffrey Dahmer. It's 48 pgs. with a color BRAIN DEAD cover and pullout color poster for THE BEYOND. Steve C, Box 1, Garageland Focus, Princess Victoria St., Clifton, Bristol, UK, BS8 4BP. **LOST MINDS** (#3) If you like Paul Revere and the Raiders, The Flamin Groovies and strippers and would like to learn about cool sounding French Canadian 60s garage rock bands, you should check this out. It even has a few video reviews. Issues only come out once in a long while, but #4 is promised in 93. 52 pgs., in English. Phil Liberbaum, 1300 Ave. des Pins O. #1,

Montreal, Quebec, Canada H3G 1A8. **MIDNIGHT IN HELL** (#9, \$5) The special vampire issue features fiction, fan art, reviews and a feature on director Jean Rollin. George N. Houson, The Cottage, Smithy Brae, Kilmacolin, Renfrewshire PA 13 4EN, Scotland.

**RAGE** (#1?) specializes in current underground cinema (Kern, Zedd...) but also has articles on Hennenlotter, Waters, Kuchar, Barker and biker movies. In Norwegian, but with many choice photos. Thomas Eikrem, Postboks 2514, N-7001 Trondheim, Norway. **STATE** (#3) Articles about and reviews of interesting new theatrical releases (RESERVOIR DOGS, DRACULA, COOL WORLD...) and video reviews make up most of "The Magazine of the Motion Picture," published by the backers of the "Black Sunday" film festival. Also with news about the widescreen (!) and uncensored video release of ZOMBIE FLESH EATERS. 42 pgs. (several in color). 51 Thatch Leach Lane, Whitefield, Manchester, UK, M245 6EN.

**STRAIGHT JACKET** (#6, "free") This issue of "Melbourne's Most Amazing Video Guide" is all Jayne Mansfield and is 8 one-sided pgs. The previous # was on H. G. Lewis. John Harrison, 2 Glenbrae Crt., Berwick, Victoria, Australia 3806. **SUBTERRENE** (#10, \$5) Video reviews, an Oriental video section, festival reports and an interview with the maker of BAD KARMA are in this 30 pg., spiral bound zine. Anthony Cawood, 6 Daleside Ave., Pudsey, Leeds, UK LS28 8HD. **VIDEO PLUS** (#2-93) "Die Nr. 1 Video Programme." What can I say about a full color 100 + pg. newsstand monthly that has Chuck Norris on the cover, nude photos of a Brazilian model, a suitable-for-framing WAYNE'S WORLD center photo, lots of exploitation movie/tape pics and info - AND - a 4 pg. heavily illustrated article about the PSYCHOTRONIC store and magazine called "Das Torzur Holle"? Well, they do offer back issues. Fiohmarkt, Milchstrasse 1, 2000 Hamburg 113, Germany.

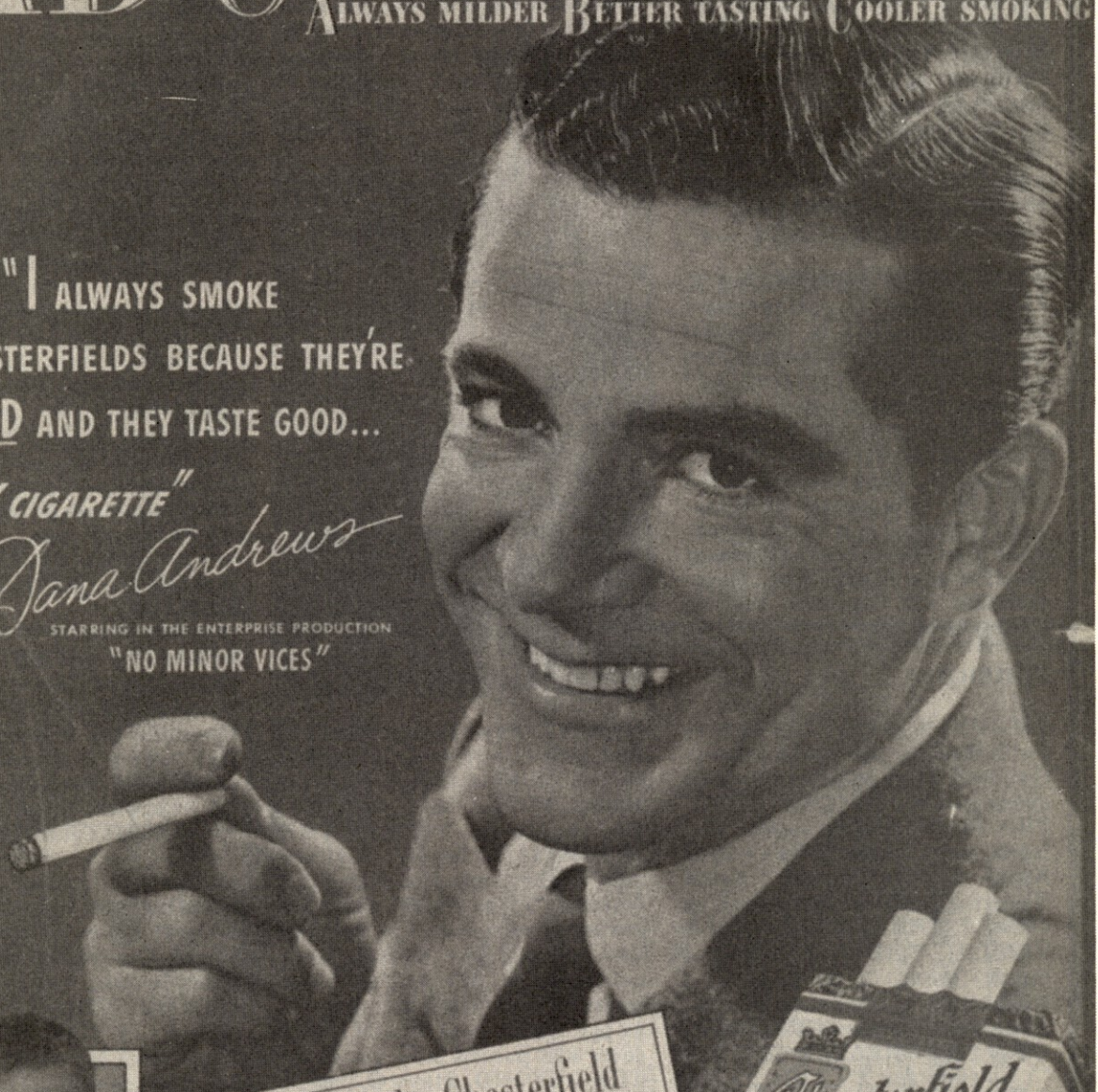
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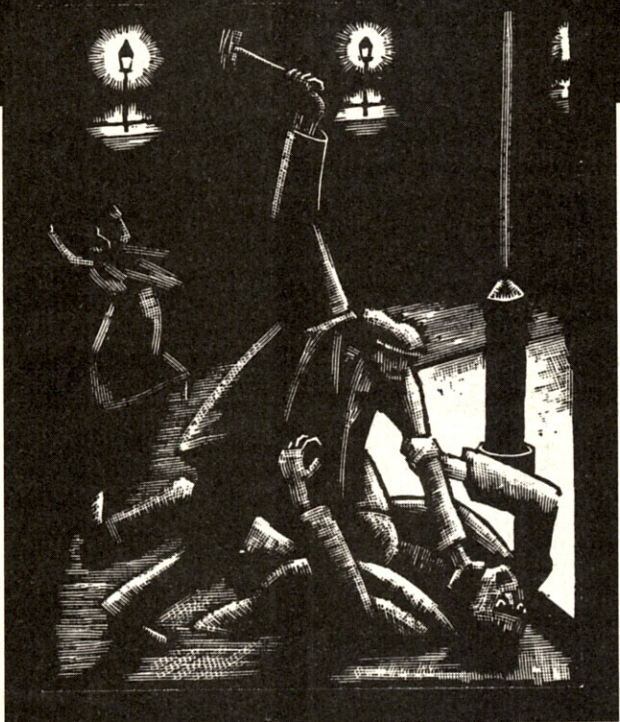
**ROY ACUFF (89)** from Maynardville, TN. first recorded "Wabash Cannonball" in 1936 and "Great Speckled Bird" in 37. He was a Grand Old Opry star called "King Of The Hillbillies" during WWII and was in 6 features. In 42, he formed Acuff-Rose, Nashville's leading song publishing company and ran for Governor of TN. several times in the 40s. He was also a HEE HAW regular (80-85).

**ANDRE THE GIANT** (Roussimoff) (46) was born with acromegaly (like Rondo Hatton) in France (where he wrestled as "The Butcher"). He lived in and wrestled in Montreal during 70s (as Le Geant Jean Ferrer), then joined the World Wrestling Federation. He co-starred in PRINCESS BRIDE (87). The 7'4" Andre had a 200 acre ranch in Ellerbe, NY.

**DANA (Carver Daniel) ANDREWS (83)**, from Collins, Miss. was in features since 1940 at Fox. He was perfect at playing depressed film noir characters. LAURA (44), FALLEN ANGEL (46) and WHERE THE SIDEWALK ENDS (50) were all by Otto Preminger. He starred in Fritz Lang's WHILE THE CITY SLEEPS and BEYOND A REASONABLE DOUBT (both 56) and the late 40s anti-Communist features THE IRON CURTAIN and THE RED DANUBE. Some other titles were EDGE OF DOOM (50), the classic CURSE OF THE DEMON (56), ZERO HOUR! (57), THE FEARMAKERS (58), THE LOVED ONE, BRAINSTORM, CRACK IN THE WORLD, SPY IN YOUR EYE and THE SATAN BUG (all 65), THE FROZEN DEAD (66), HOT RODS TO HELL (67), many Italian 60s features, AIRPORT '75 (74), TAKE A HARD RIDE (75) and GOOD GUYS WEAR BLACK (78). He was also on TWILIGHT ZONE and NIGHT GALLERY. His younger brother is actor Steve Forrest. Andrews was an AA member.

**WAYNE BENNETT (58)** was the guitarist for hits by Bobby "Blue" Bland ("Stormy Monday," "Turn On Your Love Light.")

**RONNI BOND (Ronald Bullis) (51)** the

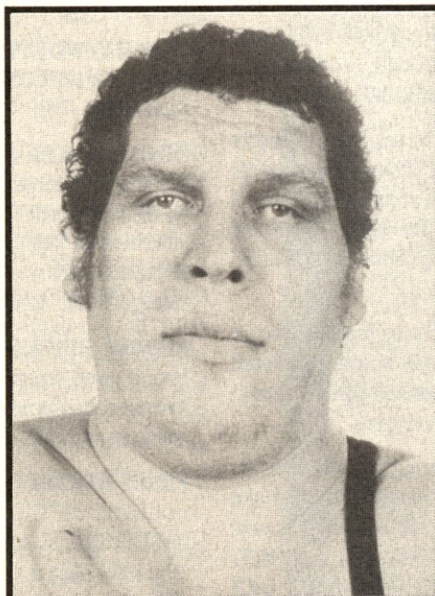


Troggs drummer (from Andover) was also the founder of the group, whose first album and hit ("Wild Thing") were released in 66. They had 9 hits in the UK and 3 in America. Bond and singer Reg Presley continued recording on and off over the years and recently did a Rhino release album with members of REM.

**DICK BROWN (68)** produced the bizarre CLUTCH CARGO (59), TV's first half hour animated series (and the first in color).

**TOY CALDWELL (45)** was the lead guitarist for The Marshall Tucker Band (originally The Toy Factory) from South Carolina.

**EDDIE CONSTANTINE (75)** was born in L.A. to Russian immigrant parents. Originally a singer, his career was helped in Paris by Edith Piaf. Starting in 53, he became a movie star, acting in either England, France (where he became a citizen) or Italy. He was usually cast as an American tough guy detective like Lemmy Caution, Nick Carter or simply "Eddie" and his pock marked face became famous throughout Europe. Some other titles were ROOM 43 (58) with Diana Dors, Franco's ATTACK OF THE ROBOTS, (62), Goddard's ALPHAVILLE (65), a rare American appearance in IT LIVES AGAIN (77) and THE LONG GOOD FRIDAY (79). His career was revived in Germany after being in films by Fassbinder and Uli Lommel.



ANDRE THE GIANT

**RITA CORDAY (Jeanne Paule Teipotemarga) (68)** was born in Tahiti and became an RKO starlet, (billed as both Rita and Paula), appearing in HITLER'S CHILDREN (42), THE BODY SNATCHER (45), DICK TRACY VS. CUEBALL (46) and many films in the Falcon series. At Universal she was called Rita Croset and was in THE BLACK CASTLE (52). She retired after marrying producer Harold Nebenzal and was not related to actress Mara Corday.

**PAM DOHLER (45)** The wife of director Don Dohler, acted in his Baltimore films

(FIEND, NIGHTBEAST, GALAXY INVADER...) and worked with his publishing business (Cinemagic, Amazing Cinema...)

**RANDALL DUELL** (89) was art director for 65 MGM features, including BLACKBOARD JUNGLE. He also designed theme parks like Magic Mountain and Six Flags Over Texas.

**HARRY ELLERBE** (91), a Broadway actor, was in features including MAGNETIC MONSTER (53), HOUSE OF USHER (60) and THE HAUNTED PALACE (63).

**EDWARD FISHER** (67) was a popular 60s morning DJ on Cleveland's WJW AM station and was the local Bozo The Clown on WJW TV.

**CONSTANCE FORD** (69), a 25 year regular on ANOTHER WORLD, was in THE CABINET OF DR. CALIGARI (62), 99 & 44/100% DEAD (74) and episodes of THRILLER, TWILIGHT ZONE, ALFRED HITCHCOCK and others.

#### **JUNE JOYCE LEWIS**

**FRASER** (75) was a model for Vargas who was a stripper until the age of 43. She acted in MIRACLE ON 34th STREET (47) and THE LAST MILE (59).

**TERRY FROST** (86) was in over 130 features including THE MONSTER MAKER (44) and THE NIGHT THE WORLD EXPLODED (57). He was in many serials (CAPTAIN AMERICA, SUPERMAN...) and Gene Autry movies and was a regular on HIGHWAY PATROL.

**VINCENT GARDENIA** (Scognamiglio) (71) was born in Naples and raised in NYC. He acted on stage and TV and in films since 58. Some were MAD DOG COLL and MURDER INC. (both 60), WHERE'S POPPA? (70), DEATH WISH (74), HEAVEN CAN WAIT (78), HOME MOVIES (79), DEATH WISH II (82) and LITTLE SHOP OF HORRORS (86), as Gravis Mushnik.

**RON GARDNER** (45) was the sax player and sang for the legendary Northwest rock group, The Wailers in the mid 60s when they recorded for Etiquette ("Out Of Our Tree") and U.A. Gardner died in a fire in Tacoma. - Thanks to Joe Schaffbuch (Portland, Oregon).

**LILLIAN GISH** (de Guiche) (99), from Springfield, Ohio was on stage at the age of 5. She starred in BIRTH OF A NATION (14) and was in dozens of other D. W. Griffith features. Some later roles were in DUEL IN THE SUN (46), PORTRAIT OF JENNIE (48) and NIGHT OF THE HUNTER (55). She co-starred in ARSENIC AND OLD LACE (69, TV) with Helen Hayes (who died a month later than she did in



*Eddie Constantine*

March). and was also on ALFRED HITCHCOCK. Her younger sister Dorothy died in 68.

**MICHAEL GOTHARD** (53) was in UP THE JUNCTION (68), SCREAM AND SCREAM AGAIN (he jumps into a vat of acid), Ken Russell's THE DEVILS (as Father Barre, one of his best performances) and WHO SLEW AUNTIE ROO? (both (71), THE LAST VALLEY (72), WARLORDS OF ATLANTIS (78), FOR YOUR EYES ONLY (81) and LIFEFORCE (85). The British actor was found hanged in his London home in January.

**BILL GRUNDY** (69) was the British TV host who made headlines when the Sex Pistols were on his show in 76.

**NICKY HAMMERHEAD** (32) (John Scott Pallotta) played drums for Julian Lennon and Bo Diddley.

**HELEN HAYES** (92), on stage since the age of 5, was in the anti-Communist MY SON JOHN (51) and ARSENIC AND OLD LACE (69, TV). Hayes received an Oscar (one of her many acting awards) for AIRPORT

(69) and was in HERBIE RIDES AGAIN (73), ONE OF OUR DINOSAURS IS MISSING (75) and CANDELSHOE (77) for Disney. She was on THE SNOOP SISTERS series (73/4) and was Miss Marple on TV movies. Her stepson is actor James MacArthur from HAWAII 5-0.

**TED HAYWORTH** (76), from Cleveland, was art director for Hitchcock's I CONFESS (53) and INVASION OF THE BODY SNATCHERS (56).

**EDDIE HAZEL** (42), from Brooklyn, was the extraordinary guitarist for George Clinton's Parliament, then Funkadelic. He was on the Parliament "Osmium" Lp and all the great early Funkadelic albums up to "Standing On The Verge" (74), when he left to work at Motown. He also wrote songs using the name G. Cook. The incredible "Maggot Brain" is his most famous track.

**AUDREY HEPBURN** (Edda van Heemstra Hepburn-Rustan) (63), from Brussels, was in GREEN MANSIONS (59 - as Rima), directed by her then husband Mel Ferrer, WAIT UNTIL DARK (67) and Spielberg's ALWAYS (89).

**PERCY HERBERT** (72) was a British character actor who appeared in CURSE OF THE DEMON (56), ENEMY FROM SPACE (57), MYSTERIOUS ISLAND (60), BUNNY LAKE IS MISSING (65), ONE MILLION YEARS B. C. (66), THE VIKING QUEEN (67), DOOMWATCH (72), Russ Meyer's BLACKSNAKE (73) and many other titles, many from Hammer.



*Sterling Holloway*

**DOUGLAS HEYES** (73) usually worked as a TV director (including many *TWILIGHT ZONE* and three *THRILLER* episodes) He also directed *KITTEN WITH A WHIP* (64) starring Ann-Margaret and wrote *ICE STATION ZEBRA* (68) and *THE GROUNDSTAR CONSPIRACY* (72).

**JACQUELINE HILL** (63) was a regular on *DR. WHO* from 63 to 66.

**STERLING HOLLOWAY** (87) was first in films in 1927. He danced in *INTERNATIONAL HOUSE* and was a frog in *ALICE IN WONDERLAND* (both 33). He was in the exploitation classic *TOMORROW'S CHILDREN* (34), *PROFESSOR BEWARE* (38), *THE BLUE BIRD* (40), *SHAKE, RATTLE AND ROCK* (56) and the *BATMAN* movie (66). He was Waldo on *THE LIFE OF RILEY* series (53-58) and was Prof. Quinn several times on the *SUPERMAN* show. Holloway's distinctive soft voice was used for many cartoon characters for Disney (the stork in *DUMBO*, Winnie The Pooh...) and others.

**ISHIRO HONDA** (81) joined the Toho Studios in 1933 and first directed in 51. The man who directed and co-wrote the original *GODZILLA* (54) "made 45 films." He was a Japanese soldier for eight years who was a POW at the end of WWII. Honda later directed 7 other *Godzilla* movies plus *HALF HUMAN* (55), *THE MYSTERIANS* and *RODAN* (both 57), *VARAN* and *THE H-MAN* (both 58), *BATTLE IN OUTER SPACE* and *THE HUMAN VAPOR* (both 60), *MOTHR* (61), *GORATH* (62), *ATRAON* and *ATTACK OF THE MUSHROOM PEOPLE* (both 63), *FRANKENSTEIN CONQUERS THE WORLD* and *DAGORA* (both 64), *KING KONG ESCAPES* and *WAR OF THE GARGANTUAS* (both 67), *LATITUDE ZERO* (69) and *YOG* (70). He also made some non-sci-fi titles and was the 2nd unit director for several Kurosawa movies, including *RAN* (85).

**ABEN KANDEL** (96) was a playwright and novelist who wrote screenplays for Herman Cohen productions. He worked on *I WAS A TEENAGE WEREWOLF* (and *FRANKENSTEIN*), *BLOOD OF DRACULA*

and others. He wrote *KONGA* (61), *THE BLACK ZOO* (63), *BERSERK* (67) and *TROG* (70), all which featured Michael Gough. The last two were the last features to star Joan Crawford.

**BILL KEARNS** (69) was an American in many French features including Orson Welles' *THE TRIAL*.

**RUBY KEELER** (83), from Halifax, Nova Scotia, is remembered for Busby Berkeley musicals from the 30s. She returned to films in *THE PHYNX* (70), a forgotten, barely released all star comedy about a rock band.

**ALBERT KING** (Nelson) (69), from Indianola, Miss., played drums for Jimmy Reed before making his first recordings as a blues guitarist (using a left handed Gibson flying V) and singer in 1953. He recorded for King and other labels but his best known songs ("Born Under A Bad Sign," "Oh Pretty Woman"... ) and albums were on the Stax label in the 60s, backed by Booker T and the MGs. The 6'4" blues master continued to record until 84 and toured until the end.

**HARVEY KURTZMAN** (68) created, edited and wrote for *Mad* comics (then magazine) from 1952 till 56. He worked for various comic books since 1943 and started out at E.C. editing "Two Fisted Tales" and "Frontline Combat." After leaving *Mad*, he edited *Trump* (backed by Hugh Hefner), *Help* (with Terry Gilliam on the staff) and *Humbug*. His "Little Annie Fannie" comics ran in *Playboy* since 62. He had Parkinson's disease. Note: *Mad* publisher William Gaines died just last year.

**BOBBY LaKIND** (47) was percussionist for the Doobie Brothers.

**BRANDON LEE** (27). The son of the late Bruce Lee (who died mysteriously in '73) was shot and killed (officially ruled an accident) during the filming of the movie *CROW* in North Carolina. The gun was supposed to fire blanks. Lee was also in *KUNG FU: THE MOVIE* and *LEGACY OF RAGE* (both 86), *LASER MISSION* (89), *SHOWDOWN IN LITTLE TOKYO* (91) and *RAPID FIRE* (92).

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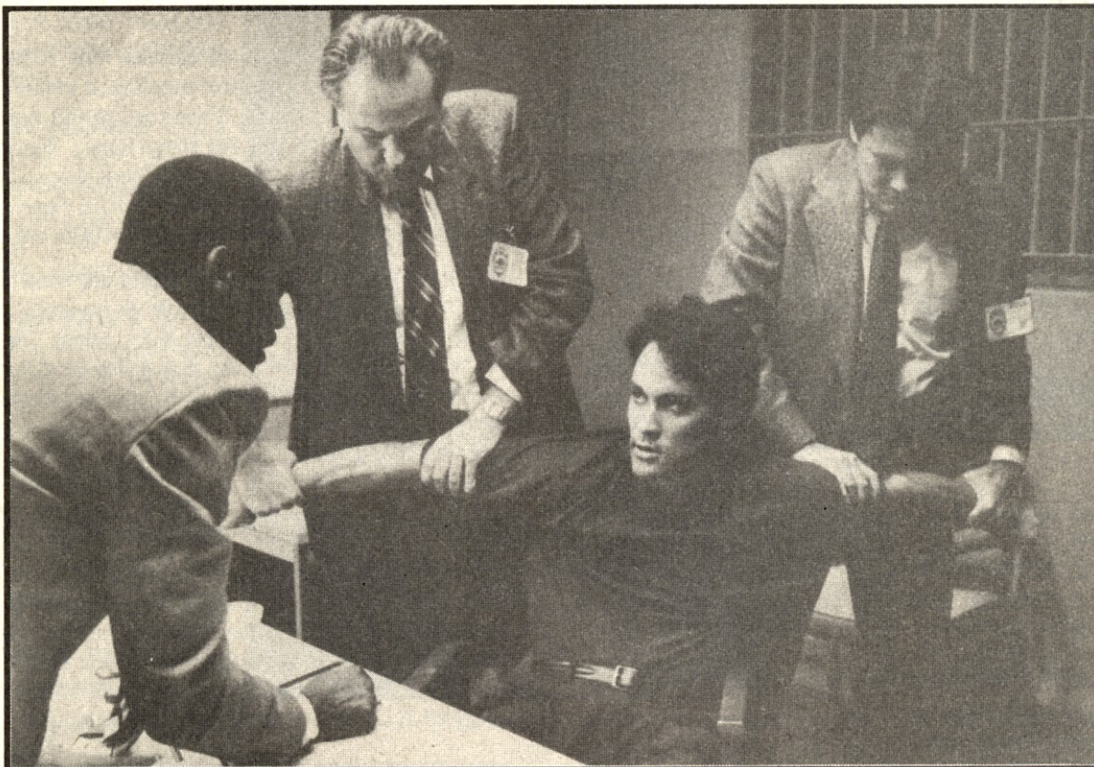
**JOSEPH L. MANKIEWICZ** (83), from Wilkes-Barre, PA. began writing titles for films in 1928. He later became a major producer/director/writer and received many Oscar nominations. Some of his many features were *DRAGONWYCK* (46), *THE GHOST AND MRS. MUIR* (47), *NO WAY OUT* (50), *CLEOPATRA* (63) and *SLEUTH* (72). His brother Herman wrote *CITIZEN KANE*.

**RUDOLPH NUREYEV** (54), from Transsiberia, starred in Ken Russell's *VALENTINO* (77) and James Toback's *EXPOSED* (82).

**ROBERT F. SIMON** (83), from Mansfield, Ohio, was a Broadway actor who was in *COMPULSION* and *FACE OF FIRE* (both 59), *WIZARD OF BAGHDAD* (60) and *THE RELUCTANT ASTRONAUT* (67). He made many TV appearances and was a regular on *BEWITCHED*, *M.A.S.H.* and *SPIDERMAN*.

**ALEX TAYLOR** (47) the older singer brother of James Taylor, died from a heart attack.

**LLOYD TURNER** (68) Was a Warner Brothers animator in 44,



*BRANDON LEE IN RAPID FIRE*

**GENE O'DONNELL** (81), a radio announcer, also was in features like *THE APE* and *THE DEVIL BAT* (both 40) and Hitchcock's *SABOTEUR* (42).

**CHISHU RYO** (88) was known for appearing in the long running Japanese Tora-San series and in films by Ozu. He was recently in Kurosawa's *DREAMS* and *UNTIL THE END OF THE WORLD* by Wim Wenders.

**RICHARD SALE** (80) wrote the screenplays *STRANGE CARGO* (40), the assassination movie *SUDDENLY* (54) and many others. He also was a novelist and director.

**ROBERT SHAYNE** (Robert Shaen Dawe) (92), from Yonkers, acted on Broadway, TV and in (nearly 100) features for 60 years. He's best remembered though as Inspector Henderson on the *SUPERMAN* show (53-57). He was in *FACE OF MARBLE* (46), starred as *THE NEANDERTHAL MAN* (52) and was also in *INVADERS FROM MARS* and *TOBOR THE GREAT* (both 54), *THE INDESTRUCTIBLE MAN* (56), *KRONOS*, *WAR OF THE SATELLITES* and *THE GIANT CLAW* (all 57), *HOW TO MAKE A MONSTER* and *TEENAGE CAVE MAN* (both 58) and *SON OF FLUBBER* (62). One of his last recurring roles was on *THE FLASH* series (90).

helped create the *CRUSADER RABBIT* show with Jay Ward in 49, wrote and directed the *TIME FOR BEANY* show, then worked on *ROCKY AND BULLWINKLE*.

**JUNE VALLI** (64), a star of the 50s Lucky Strike *HIT PARADE* show, recorded early versions of "Unchained Melody" and "Crying In The Chapel" and was the voice of Chiquita banana commercials.

**DIANE VARI** (54) from San Francisco, was raised in convents. After an Oscar nomination for *PEYTON PLACE* and co-starring in several other major 20th Century releases (including *COMPULSION*) she walked out of her contract. Varsi returned in the controversial *IT WON'T RUB OFF BABY* (67), then at A.I.P. was in *WILD IN THE STREETS* (as Sally LeRoy) and *KILLERS THREE* (both 68) and Corman's great *BLOODY MAMA* (70). Her last roles were in *JOHNNY GOT HIS GUN* (71), *THE PEOPLE* (72) and *I NEVER PROMISED YOU A ROSE GARDEN* (78).

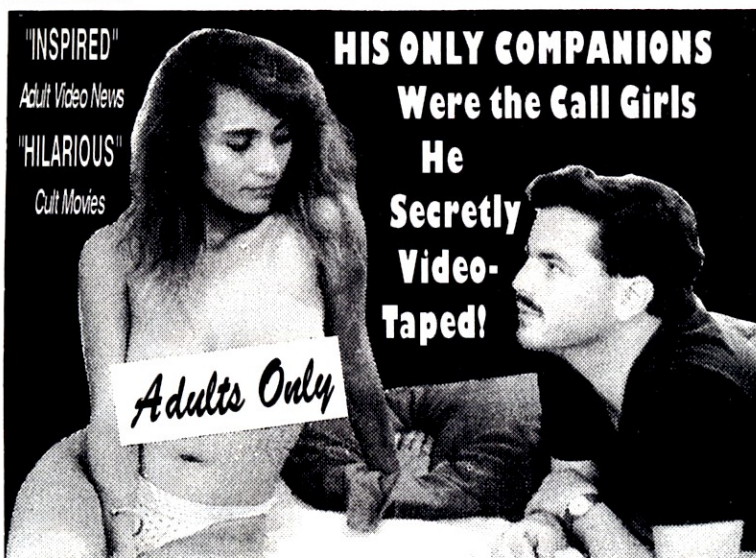
**HANK WORDEN** (91) was in 116 features (often westerns), starting in 1936. He was in many John Wayne movies, *THE SECRET LIFE OF WALTER MITTY* (47), *ONE-EYED JACKS* (61) and had a recurring role on *TWIN PEAKS*.

And **BILLY ECKSTINE** (78), **DIZZY GILLESPIE** (75) and **MARK GOODSON** (77).

# EXPLOITATION FILMS ON VIDEOCASSETTE



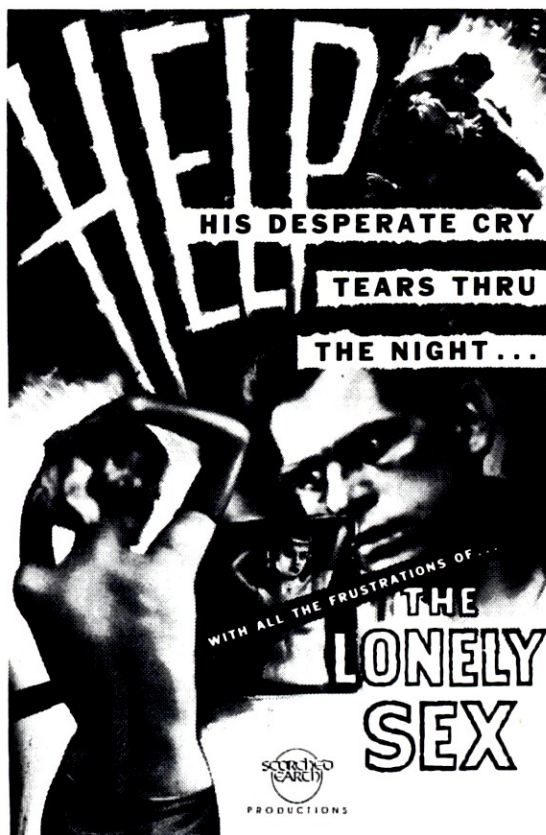
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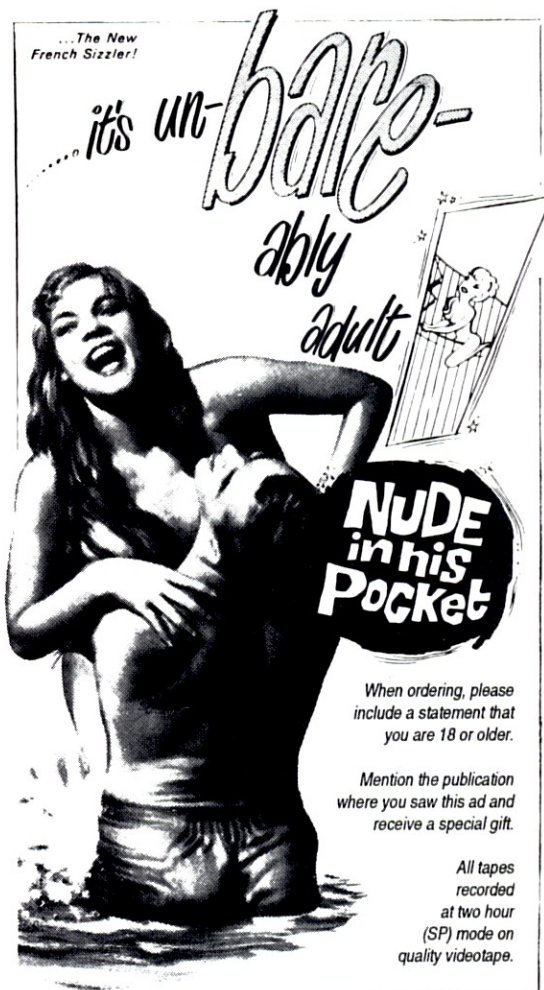
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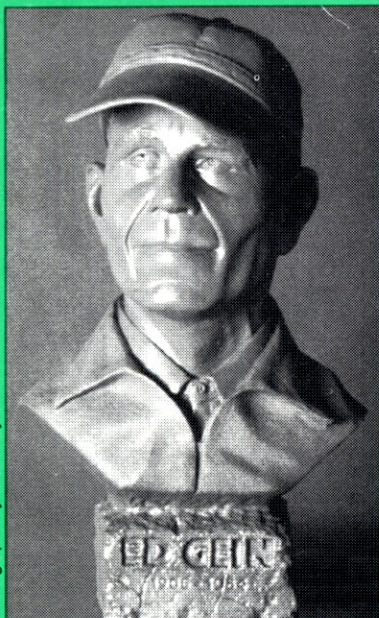
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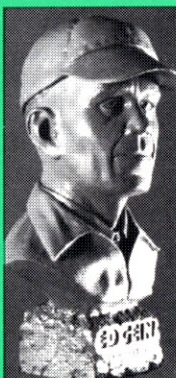
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**Price includes tax, shipping & handling.** Remember each bust will be cast to order, so please allow 3-4 weeks for delivery. Priority service will be given to money orders. For shipping outside the U.S., please add \$6 for postage and handling.

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**Y**es, Ed Gein, America's most bizarre killer whose crazed, necrophilic acts have solely inspired such legendary cinematic achievements as *Psycho*, *The Texas Chainsaw Massacre*, *Deranged*, and *Silence of the Lambs* can now be a welcome guest to inspire you in the privacy of your own home! This incredible, special-edition *half-scale*(!) bust was sculpted with meticulous perfection from dozens of courtroom reference photos. After much debate, Uncle Tom selected master Hollywood sculptor Glenn Hanz to give Mr. Gein life. Hanz's motion picture accolades include prominent work in Coppola's *Dracula*—1992 Academy Award winner for best makeup. Below are some responses from just some of the notable musicians, filmmakers, and journalists who have seen this bust (as pictured above) in private exhibition:

"All the kiddies should have one."  
**Johnny Ramone, Lead Guitar, RAMONES**

"Unfuckingbelievable!"  
**Mike Scaccia, Guitarist, MINISTRY**

"Eddie at his most lovable... a kit even his Mother would love!"  
**Tom Savini, Cinema Goremaster**

"A beautiful piece... you could eat off of it!"  
**Brian Yuzna, Producer/Director Re-Animator, Bride of Re-Animator**

"Only Tom Rainone would have the guts to hawk such ghoulish garbage... I salute him!"  
**Dave Friedman, Producer Blood Feast, 2000 Maniacs, Ilsa: She-Wolf of the S.S.**

"At last, a model kit I'd buy!"  
**Ed Neal, "The Hitchhiker" of The Texas Chainsaw Massacre**

"The sickest model of the year... truly demented!"  
**Anthony Timpone, Editor, Fangoria/Gorezone Magazine**

"My favorite model since the Tor Johnson kit!"  
**Michael Weldon, Editor, Psychotronic Video Magazine**

"Astonishing... if you don't buy this, you might as well kill yourself!"  
**Eric Caidin, Owner, Hollywood Book & Poster**

"The feel-bad model of the year...a must!"  
**Johnny Legend, Rockabilly/Horror Star**